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The Jedi and the Empire Both Strike Back

The Empire Strikes Back and *Return of the Jedi* were box office champs, pulling in millions of dollars every week. ROTJ was the number one box office draw on opening weekend, while TESB and SW both remained in the top 10.

Here are reader comments on all three films:

Marti Schuller:

I saw SW on Feb. 1 at an 11 a.m. showing. How I wished I was in the company of fellow fans or in a city less reserved. Would you believe that I was the *only* person wearing even a SW shirt?! Audience enthusiasm was evident strictly by the number of overheard whispered comments among others, by a slight smattering of applause when the lights dimmed, and by a bit more applause at the conclusion of the film. I'd had reservations about seeing the new additions, I admit, but when I sat down in that theater and the music began, I felt my heart begin to pound with the same old thrill. My face literally hurt from smiling so much by the time the credits began to roll. It was such a joy to see the film on the big screen again, where it belongs. Plus, the fun of all the publicity and promo items just adds to the feeling of sharing once more what I've loved for so long. As for the added footage, I liked about 90% of it. I loved the new Mos Eisley especially, though I did feel that the intrusion on the scene where Luke and Obi-Wan first encounter the troopers was a bit much. I did not like Jabba, feeling he was far too non-menacing and small, but I even accepted that footage for the sake of seeing more of Han. The scenes (or should I say scene) with Biggs was not to my liking. As someone involved with SW fandom, I have a better understanding of who he was, but not many others in the audience seemed to make the connection. I also found it a little hard to accept that the meeting between he and

Luke would have been so casual. The only reference we get is that Biggs had gone off "to the academy" — whatever that is — yet Luke shows little surprise at finding his friend among the Rebels. I don't think so! Still, I could tolerate even that. What I could not, *will not*, accept is the addition in the cantina that has Greedo firing at Han first! NEVER!! This totally would change the man we know. What made Han so unique and interesting was that here was a man who could commit cold-blooded murder and still be a hero. So, I have adopted Barbara Anderson's opinion that this whole scene was a simple matter of computer glitch and didn't happen. It is the *only* tolerable approach. All in all, however, I did love the adventure and am eagerly looking forward to seeing TESB and ROTJ (in spite of the idiotic addition of a musical expansion number in Jabba's palace).

Matthew Whitney:

Early 1997 has certainly belonged to SW fandom. To tell the truth, I had harbored fears that the SpEds would not catch on with the general public and George would by this time have scrapped the prequel plans. But quite the reverse came true. The trilogy did not just do *well*, it was HUGE! ANH and ROTJ are still playing in my area. Does anyone feel vindicated? I do. After it seeming as if the Saga might have slipped into obscurity in the late 80s, it is wonderful to know that the films are as alive as ever, if not bigger.

Overall, I was very pleased with the SpEds, both the new scenes and the enhancements. Both ANH and TESB had scenes that didn't sit so well, but as I expected they are of the sort that only "us dinosaurs" are bothered by but will be read as canon by the new fans. The biggest thrill was simply seeing the films again in all their big screen glory. The sharpness of the colors knocked my socks off. Were they always this brilliant or is it due to higher quality prints

from the negatives? I cannot say I found the sound to be better. The sound was always one of my favorite aspects of the films (so rich & multi-layered), so I never needed it enhanced. Cheree, I think you hit the nail on the head. At times the added sound FX were more of an intrusion than enhancement. Amanda Palumbo mentioned Leia's blaster (in ANH, before the chasm swing) now has a loud, harsh, BANG noise, which was totally unneeded. And sometimes the sound was just plain too loud.

But returning to the positives ... most of the new scenes in all three were terrific. Favorites include: most of Mos Eisley, the sand crawler, the *Falcon* leaving docking bay 94, the new approach to Yavin, and the new angles of the final battle. From TESB: the wampa, the cleaned up shots such as Hoth no longer being visible through the bridge details of one of the Star Destroyers, and the much more open Cloud City. Bespin was a significant justification for the SpEds. When we go back and view our old tapes, the city is going to look almost claustrophobic. The SpEd version is a vast improvement (without taking a thing away from the original). A friend insists the improved continuity of how Vader leaves Cloud City is the best extra stuff in TESB. Certainly a nice surprise (anyone notice Jerjerrod greeting him on the *Executor*?).

ROTJ seemed to have the fewest additions. The Sarlacc pit, herd of banthas, and sail barge were the best of the FX. The ending crowd reaction scenes worked better than I expected (though I do not like the new end theme music). Could the reason ROTJ received the fewest/most minor additions be due to the size of the production of the original filming? ANH was first out of the blocks, the technology being invented along the way, with compromises left and right. With TESB I think George felt he let himself stand too far away from daily control, so when it came time for ROTJ, he practically stood at Marquand's elbow throughout. So, ROTJ may have been closest to his final vision. Or, in planning the SpEds they figured ROTJ could ride the others' coat tails and the decision to keep the "sprucing up" to a minimum was a budgetary call?

Only a couple of times did I feel the FX intruded on the story, mostly in ANH. I could have done without the big creature blocking the speeder when Luke, OWK, and the droids were questioned. There were also a couple of comic effect elements I felt cluttered the Mos Eisley sequence.

Anyway, the effort put into revamping was well worth it. I stand by my original assertion that these films are not necessarily better than the originals, but the attention the new scenes brought (IMO) sold them to the mass audiences (and the revenues will guarantee the prequels being made). A couple of people complained to me that there was only a couple of minutes of new footage and that wasn't worth the ticket price. My response was that I would've paid to see

them without new stuff, that the new stuff was for the newcomers and from a marketing p.o.v. was brilliant.

There are several new scenes I consider to be key, deserving a closer look. First is Greedo firing before Han. It wasn't as bad as anticipated — it was WORSE! From two feet he missed?!? A pal told me they established in the bounty hunter anthology that Greedo's race has poor night vision so ... *but* that just paints him an idiot for cornering Solo in a dimly lit barroom. Wrong call, George. No ifs, ands, or buts, and all my comments from an issue or two ago still hold. A kinder, gentler Han is a misunderstanding of what makes the character special.

In the tiniest defense of Lucas for this scene, I recall hearing that during the original filming he had been out a week or so due to illness and when he returned he flipped a gasket over how poorly his assistant directors had shot the barroom scenes. The quick fix at the time had been to add random shots of creature heads to make it look exotic. Maybe George had all along meant for Greedo to fire first, and it was changed without his knowledge (but once in the can, he couldn't simply rebuild the sets, etc). Unfortunately, once the film was released, I think it was too late to attempt another fix. As the altered scene stands, the dialog is obviously clipped, the staging unbelievable (he *missed!!!*), and it just does not work!

Next, the Jabba scene: my quibbles with this scene are that the dialog is too similar to the Greedo scene, the performance by Ford seems flat, and I don't buy this Jabba as the same character from ROTJ. Elaborating on each, the first point could be explained by the Greedo scene being written to contain the information Lucas originally lost when he couldn't swing the Jabba FX and cut this scene. For the second, Ford's delivery feels as if he were doing it more as a run-through rather than a real take, as if he knew this was going on the cutting room floor. And for the last, this Jabba is far too comical to jive with the character in ROTJ. I hated Han getting away with stepping on his tail. Too much explaining is needed to get this character in step with the third film's evil gangster.

Leaving ANH with a point in its favor, the Biggs scene was my favorite of the entire reworked trilogy. It was totally unexpected and cleans up a long-time continuity gap (of allowing a farm boy to fly a high-tech fighter).

In TESB I had two quibbles: Luke's added scream during his fall into the central core of Bespin and the new dialog line on Dagobah. What was wrong with "You're lucky you don't taste so good?" A pal offered that maybe some viewers didn't realize a swamp creature was trying to eat R2. As for Luke's scream, that seemed definitely out of character for his mental resolve at that moment.

Turning to ROTJ, I wonder why they were unable/unwilling to clean up the shot of Darth stepping off his shuttle at the start of the film. Something went wrong

with the original footage/negative and it is horribly scored with vertical lines (we call it Vader's "rain of terror"). We thought for sure that would be cleaned up. The herd of banthas was probably my favorite extra shot in this film. The new palace band was no better than Max Rebo (I was very pleased with ROTJ from the outset, though, from the slimiest creature to the cutest Ewok). My reaction here was more relief with what was not changed. I was ready to go ballistic if Boba crawled out of the Sarlacc pit. Thankfully, he remained dead.

It almost sounds as if I didn't like the SpEds. Not true, I'm just greasing the squeaky wheels. It was a thrill meeting new bands of friends for opening nights, going to a Sunday matinee and waiting in line an hour before an 11:45AM show, a family outing where my brother and his wife brought Alison (my five year old niece) — starting another generation of fans on her journey. I also got a kick out of letting my colleagues and students know that I am actually a bigger SW fan than I am a Trekkie (even the principal calls me "Spockie"). With SW having a low profile since I began my teaching career, my status as the resident SF fan was assumed to be limited to Trek. It took a month for one guy to get over the fact I'd seen each film between 60-90 times.

A last word on the SpEds, as much as I want to see the Biggs/Anchorhead scenes, I can understand why they were not added. Ask anyone who doesn't like ANH and I bet they'll grouse that the first half of the film is "boring." Obviously I disagree, but I believe their point is that they expect space battles and are confused why we spend so much time on the ground. Our much wanted Biggs scenes would only compound that. Our only hope is probably a behind-the-scenes feature, like *From SW to Jedi: The Making of a Saga* where we saw the Jabba scenes.

A. G. Steyn:

The Force is with you, people — but the money is with Lucas.

OK, so by now we have all seen the "improved" version of our beloved saga. A mixed blessing. I like the freshened up colors, and most of the added stuff was quite enjoyable (tho' every once in a while there was an unnecessary bit that was as sorely needed as wheels on a star destroyer).

And some stuff remained in, altho' I would have thought that the "geniuses" at Lucasfilm would have caught these things and gotten rid of 'em:

(a) Obi-Wan's lightsaber blade still casts a *shadow* on the old Jedi's tunic!

(b) Lando Calrissian is still brushing up on his ebonics ("Wait! I thought you was blind!") and Han is trying to beat him at it ("Me and Chewie...").

(c) 3PO is still complaining to R2, as they march towards Jabba's palace: "Poor Lando and *Chewbacca* never returned from this awful place". Huh? What was that again? *AND CHEWBACCA???* C'mon, goldenrod. Chewie came with Booush-Leia after you and the dustbin on wheels had become part of the Hutt's entourage. So there's no way the Wook could have vanished together with Lando.

ANH:

1. I *hate* the new Jabba. Yuck! How awful. Where has the "gorgeous, irresistible blob of lard" gone that we know and cherish from ROTJ?

2. Political correctness is for those who don't have any *real* problems. Is SW going ST now? Greedo *has* to shoot first to justify glory-wearing superhero-of-the-Rebellion Solo's gunslinging. No way, Jose! Han was a streetwise, toughened-by-life pirate/blockade runner/smuggler/ex-serviceman who'd "been there" and knew Greedo all too well to allow this gutter rat to shoot first. What's next? Capt. Antilles smacking Vader's cowcatcher with a glove to justify Darthie strangling him? **FORCE BE WITH US!!**

3. I *liked* the new looks of Mos Eisley, tho' it sometimes resembled a zoo, with all those Rontos, Banthas, Dewbacks and Womprats (or what were those kangaroo rat-type critters hopping around outside the city limits?). Besides: overheard a guy at the movies remarking "Those beasts (Dewbacks) are so slow and cumbersome, those stormtroopers would be faster if they *walked* instead of riding the lizards." The man had a point there.

4. I *loved* darling Han stepping on Jabba's tail (and darling Boba standing by and doing nothing — as usual). Jabba must have a weak spot in his heart for those two loveable rogues... Can't see him tolerate that kind of behavior from anyone else in his entourage.

Oh, yeah — before I forget: Did anyone else notice (see also some more recent issues of *The StarWars Insider* for reference), that Boba Fett's uniform underwent slight changes yet again? In TESB his cape was brown, and he wore brown/tan gloves. The grenade in his grenade launcher was black and shiny. In ROTJ his cape was green and the grenade was painted in dull tones (gray, off-white etc.) and really scraped up. In the rerelease of ANH (and some photos in the *SW Insider*) he's wearing different gloves and a brown cape again. Sigh!!! Also I notice that the red emblem on his left shoulder patch seems missing in ANH (resp. in the movie still that was in the *SW Insider*). But maybe I need new glasses ... I'm nearsighted anyway.

Aaaand... while on the subject: Has anyone (besides yours truly) ever wondered why anyone in his right mind working in such a risky trade as "Mr. Cool", runs around with a grenade on his back that might, when hit by a laser beam or otherwise exposed to high heat/a big impact,

short. They were so sure he hadn't learned anything. But in ROTJ, we see that he absorbed and internalized all of his lessons and put them to good use. Maybe he needed that trial by fire in TESB, awful as it was.

"I don't trust Lando!"

"Well, I don't trust him either, but he is my friend."

Perhaps, with the exception of Chewie, this was the only kind of "friend" Han had been used to.

Why did Ben choose a time when Luke was rather out

found it pointless. Boba Fett was as dull as usual. At least he's consistent, unlike Jabba.

The new *Falcon* takeoff was great. The extra stormtroopers gag was funny. At one point Leia's laser rifle made the sound of a shotgun for several shots, rather strange. The TIE fighters also seemed to have a new sound effect which I didn't like. I liked most of the new CGI shots in the Death Star battle. The Death Star and Alderaan explosions were slightly improved but if they were going to

all that trouble, they should've made them much bigger and what's with that silly shock wave effect? I thought I'd love the Biggs scene but I didn't. It looks like a first take. It's badly acted and doesn't really fit without the earlier scenes.

Mostly I found the whole thing rather distracting because I just kept noticing all the changes. I couldn't understand why they'd change certain shots and not others. For instance, some of the Star Destroyer shots looked so grainy I thought they'd fall apart. Those would've been easy to re-do. On the whole, I felt there were too many changes. They should've concentrated on just cleaning up the matte lines and re-shooting a few effects. I was greatly disappointed that Chewie didn't get a medal.

TESB: I was glad they hadn't reshot the taun-tauns. The speeders look better, the motion is a lot smoother now. The extra Cloud City shots are wonderful, brilliantly integrated. Cloud City was always my favorite locale and now even more so. The extra shots simply enhance rather than distract. I was in heaven. But then a few minutes from the end, George has to blow it. When Luke falls from the gantry, he now lets out the most banal "Aaaaaahhhhhh!!!" completely ruining the grace of the moment. I sometimes wonder if George's genius is tainted by galactic sized flashes of dumbness that threaten to eclipse all his good work.

On the whole, TESB is certainly visually enhanced by the changes.

ROTJ: Well, the new dance sequence is dull but no worse than the original. I just wish Lucas had exploited the opportunity to excise Max Rebo and Droopy, but, no. They're still there flopping about.

The optical work in the Rancor scene has been improved but still has flaws. Why was Boba Fett shown flirting with those dancers? I mean, it kinda ruins his cool image and that cool image is about the only thing he's got going for himself.

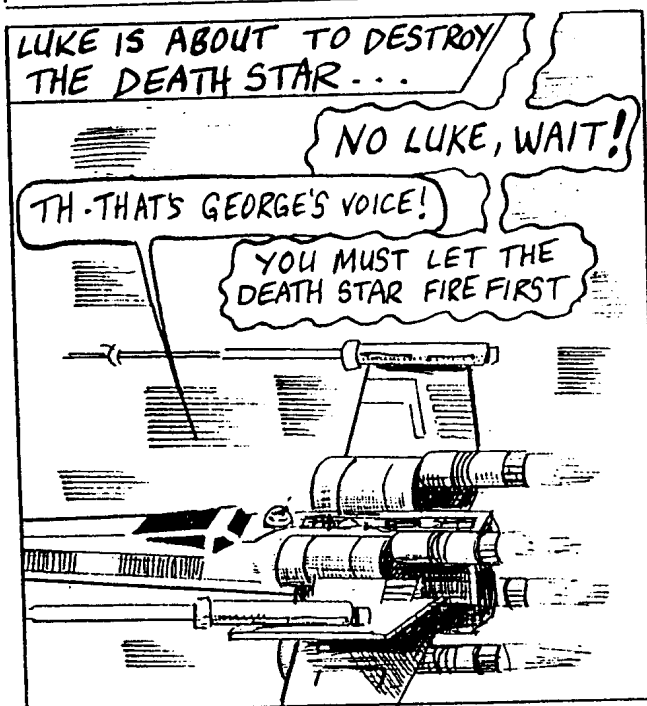
The Bantha herd was great and the sail barge and skiffs look a lot better. The added "beak" of the Sarlacc seemed pointless and doesn't it spoil the mystery?

The new scenes of Cloud City, Mos Eisley and Coruscant were fantastic but felt out of place.

However, my favorite change was the last scene. Gone is that awful "Nyub Nyub — Celebrate the Love" (or whatever the hell it's called) which has been replaced by a beautiful and dignified piece of music. It actually left me with a good taste in my mouth.

ROTJ is the only one that doesn't have changes I hate but it's still the weakest film of the three. Watching it on the big screen without the luxury of being able to fast forward to my favorite scenes, it confirmed what I've always felt — that the main characters are ignored in favor of sub-muppets.

ONE DAY AT THE 40th ANNIVERSARY OF STAR WARS



HOW TO READ AN ADZINE OR THE OLD AND THE USELESS

Susan M. Garrett

Adzines are one of the best ways to track down zines that you'd like to purchase or submit to, but even those innocent, or not so innocent, listings have their pitfalls. If an adzine listing is old, it is virtually worthless.

What is an adzine?

An adzine lists zines that are in print or proposed, and may also print reviews of fanzines, personal statements, convention listings, notices from people searching for special items, or people who have fannish items other than zines to sell. The benefit of using an adzine is that it contains a large and varied number of listings, including international zines, giving you a better idea of things that are out there and things yet to come than you could ever get from a handful of flyers on a convention table.

How do I find an adzine?

There are usually no more than two or three large adzines in existence at any given time. Adzines are usually available for subscription or single issue prices through mail order, although they are often also available at some of the larger conventions. The frequency of issues may range from monthly, to bi-monthly, to quarterly, to whenever they get it out.

Could I put in a listing?

Certainly, but contact the adzine first and order a sample copy. Most adzines allow zine listings at no charge, but permit personal statements and/or sale listings for items other than zines only from subscribers. In addition, adzines may have a certain form or format that you must follow. As usual, inquire with an SASE.

Adzines usually provide a place for non-zine merchandise or information, such as a listing of fan clubs and conventions, or media related items for sale, including fanzine collections, photos, stationery, mugs, etc. "Wanted"

advertisements are also growing popular — fans in search of articles or videos on their favorite actors, old fanzines, or penpals.

What does a listing tell me?

An adzine listing will tell you a good number of things. First, check to see what section of the zine you're in; most adzines have a section listing zines that are in print, proposed but not yet in print, or a section just for letterzines or adult and slash zines.

The listing itself may be preceded or followed by a code identifying the media or series the zine contains. ST, for example, usually means *Star Trek*, while STNG usually means *Star Trek: The Next Generation*. The codes may change from adzine to adzine, but are usually listed on the first or contents page of the adzine for easy reference. Some codes are virtually universal — "M" standing for media or multi-media, which may mean there are many different shows involved, that the series the zine is about is a relatively small fandom, or that the zine is about a series that is non-science fiction in nature.

Slash is listed as "/", usually with some indication of the series involved. K/S refers to Kirk and Spock, while S/H refers to Starsky and Hutch. Sometimes slash zines are listed only with the "/" symbol and with no series identification. In addition, a slash symbol or a zine listed as *adult* often requires that you send a statement saying that you are over eighteen years of age and can legally purchase the material — this is called an age statement.

The listing will also include the title of the zine, a brief description of the zine, and a name and address of the press or publisher. Make careful note of how the check is to be made out, as many editors who publish under a press name cannot cash checks made out to the zine title or press name. For example, Mary Lou Breen, editor of "What's Up Doc," publishes all of her zines under the name of Buggs Press, but a check would be made out to the attention of Mary Lou Breen, unless the listing states otherwise. Many adzines

will state on their first or informational page how they list check payees in their publication.

If you have any questions about how a check should be made out or if you are interested in ordering, send an inquiry letter first, with an SASE for the editor's answer. Editors send listings to adzines months or sometimes years in advance of publication. The price listing may no longer be accurate because of a change in the zine or postal increase, or the zine may be out of print and no longer available, or even may not have been printed. Always SASE before sending an order and you will avoid a lot of disappointments.

Do I have to add postage?

Most adzines list a price that includes postage and will inform you as to how the zine may be sent. Smaller zines, for example, usually go through 1st class U.S. Mail, while larger zines may be sent book rate, book rate/special handling, or by UPS. The editor will sometimes list a variety of prices, including those for outside the U.S. If you have any questions, write an inquiry to the editor and, as usual, enclose an SASE.

When ordering a foreign zine, it is always a good idea to contact the editor first and confirm price, the amount of time the zine will take to reach you, and whether or not you wish to be posted by international air or sea mail. With your inquiry, enclose a self-addressed envelope and two IRCs (International Reply Coupons) which may be purchased at your local post office. An IRC may be used by the foreign editor to reply to your questions, as U.S. stamps can only be used to send mail out of the U.S. and within the U.S.

Should I write to a zine listed as proposed?

By all means, write to any zine that piques your interest. Proposed zines are good places to find editors looking for contributions. Follow the guidelines for a submission inquiry and let the editor know that you'd like to contribute. If an editor has no submissions, they have nothing to put in the zine, and the zine will fold.

Remember that a proposed zine is probably not yet in print and may be no more than a gleam in the editor's eye, so do not send any money without inquiring further.

If you'd like to know when the zine is ready, by all means send an SASE to the editor and ask for information. SASEs are as invaluable as contributions to a fledgling zine. If an editor has something to print, but doesn't think the readers are there, the zine will fold and the submissions will be returned. An SASE from you tells the editor that the reading public is interested in seeing that zine and gives the editor more incentive to take on the enormous work

involved with putting out a zine.

How do I know what zines are really in print?

That depends on the frequency and accuracy of the adzine. Some adzines come out on a regular schedule and constantly update their material, providing you with accurate, current information. Other adzines come out once in a blue moon and do not weed out listings that say "due June 1985" in an adzine published in June 1987! Read the listings carefully and, as always, inquire before sending money.

What is a personal statement?

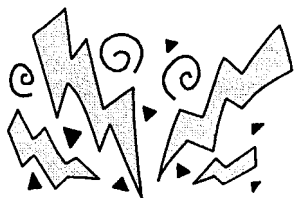
Often, adzines will print personal statements from editors, contributors, or readers. Personal statements notify fandom at large of something they may need to know — a change of address, an important delay in zine production, a change in production ... or any information that won't be better served by the placement of a normal zine listing. In extreme cases, the statement may be the final recourse for a consumer or contributor problem — an unauthorized use of a story, artwork or name; a warning about bootleggers, etc.

Remember that a personal statement is not an appropriate forum for personal grudges, name-calling, or fannish feuds, nor is it a place for self-promotion or advertisement. If you're uncertain, ask the editors of the adzine — or be prudent and don't submit the personal statement.

Conclusion

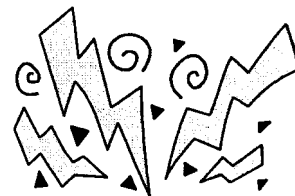
If fandom has a mail order marketplace, it's in the form of adzines. An adzine is only as good as its listings; a current, accurate adzine is worth its weight in gold. Before you order, read the listing carefully and always inquire before sending any money. Use SASEs to support proposed zines and let editors know what you would like to see in print.

LOST: Last seen at MediaWest*Con in the Imperial Room (F.O.E. cantina) on Friday night at the dance: A Minolta zoom camera with one roll of film in camera. Camera was in a black belt pouch. Camera is brand new and not paid for yet. Return would be greatly appreciated — no questions asked. Contact Pat Grant, 2343 N. Cedar St., Apt. A, Holt, MI 48842-2154, (517) 694-0961. I'll pay for shipping!



NEWS FLASHES

Passed along by SVE ZAHN
from the Internet



◆ Hooray! George Lucas has completed writing the story and screenplay for the first prequel movie, now tentatively called "The Beginning" (that will no doubt change several times). Ewan McGregor, a British actor, has been cast as the young(er) Obi-Wan, and the teenage Anakin and "young Queen" (as yet unnamed mother of Luke and Leia) have been cast for some time. Warwick Davis has been promised a role in the prequels, and James Earl Jones will be returning as the voice of Darth Vader after he becomes mechanized at the end of the third movie.

◆ Carrie Fisher is meeting with George Lucas to "punch up" the dialog for Luke and Leia's mother, who will be a 14-year-old girl in the first prequel and a 24-year-old in the second prequel. Lucas has always maintained he can't write for women.

◆ George Lucas has forced the cast and crew of his new *Star Wars* movie to sign non-disclosure statements. Lucasfilm has had a complete gag order in effect anyway since work began on the Prequels, but since filming is due to begin soon, he no doubt wants to reinforce the code of silence.

◆ Sit down and hold on to your seats for this one, folks. I had to read this twice, today, I was so stunned. It seems Anakin is not the only one whose mysterious past will be unravelled in the prequels. Again, this information comes from the very, very reliable Harry Knowles, whose source within Lucasfilm (referred to only as Deepthroat) has been extremely accurate thus far with prequel information. This is not a rumor. *If you don't want to know, don't read any further!*

Meet Boba Fett ... nice guy ... until... The following is quoted exactly as I received it:

"Everyone's favorite bounty hunter, Boba Fett, was originally not supposed to be in the upcoming prequels at all, that is until us geeks and our freakish devotion to that armored thug carried the character to Lucas' mind with new possibilities. So because of us, Lucas created a very interesting prequel character involving the Sarlacc chew-toy [Fett]."

"We will be introduced to a loveable character in the first film, which will conjure up memories of good ol' Solo, however, like Solo in *Empire*, this character will meet with seemingly tragic ends. Fett's fall is shrouded in mystery (read: secrecy) but [Deepthroat illuminates it with] "his fall causes a hate for Jedi". Then halfway through Episode 2, the character will return as Boba Fett, minus the helmet, so that we know who this character is/was, then finally he dons the helmet."

"Now we know from Deepthroat that [the *Millenium Falcon* appears in the prequels and] the *Falcon* is only ever flown by good guys, but that [her pilot in the prequels] was not to be Obi-Wan or Anakin. Well, it turns out that in Episode 1 it will be none other than the nice guy Fett who has the *Falcon*. What happens to the *Falcon* in Episodes 2 and 3 is untold. We can only speculate that the ship falls into another character's hands after Fett's fall. It is clear that this character will not be known as Boba Fett until Episode 2. It has also been stated that Fett will figure BIG into Episodes 1 and 3." — Harry Knowles

There you have it! Is this incredible, or what? I'm waiting to find out that 3PO and R2 belonged to Anakin, next. After all, all three trilogies are supposed told by the droids, so they had to have been there! Or maybe 3PO (being a protocol droid) belonged to the Queen, and R2 (being an astronavigation droid) belonged to Anakin (who was a pilot). Maybe this is how 3PO and R2 originally met! Mind you, this is all *my* speculation and imagination and not based on anything I've heard!

◆ NEW YORK (Variety) - After several meetings with George Lucas, Liam Neeson has emerged as the top choice for the starring role in the first new *Star Wars* prequel, sources said.

He'll play a new character, the master Jedi knight. A deal for Neeson, who is said to have tested with several unknowns who hope to play other lead roles, could be sealed shortly.

Lucas, who wrote the script for the first of the next three *Star Wars* films and plans to direct it this fall at

Leavesden Studios in London, has been meeting with numerous actors for various roles. That includes *Trainspotting* star Ewan McGregor, who has met with Lucas for the role of the young Obi-Wan Kenobi, who was played as an aging Jedi master in the original *Star Wars* film by Alec Guinness.

Sources said Neeson and Lucas have met for a character who was not in the original trio of films, but is the main character in the first new one.

Though Lucas' script has been a tightly guarded secret, sources said Neeson would play a role much like the one Guinness played in *Star Wars*, a mentor for the young knights.

A spokeswoman for Lucas denied any final decisions had been made by the director: "Absolutely no one has been cast in this film," she said. She acknowledged Lucas has been meeting many actors, but wouldn't specifically comment on Neeson.

The Irish star is currently playing Jean Valjean in Mandalay's *Les Miserables*, but landing the pivotal role in Lucas' next film could be his biggest achievement since playing Oskar Schindler.

◆ *Entertainment Tonight* recently reported on four confirmed signings for the first prequel. Liam Neeson (*Schindler's List*) will play a "Jedi master", Ewan McGregor (*Trainspotting*) will portray young Obi-Wan Kenobi, Natalie Portman will play Luke and Leia's mother, and the boy from *Jingle All the Way* (anyone know his name?) will be young Anakin Skywalker.



You'll laugh, you'll cry, you'll kiss \$14.95 goodbye!

Hey, guys, everyone remember that hysterical little SW spoof, *Hardware Wars*? Well, it's back ... as *Hardware Wars: the Special Edition*. Just gone mine today and it's a hoot! From the back of the full-color box:

"The critics were raving about the hilarious parody of *Star Wars* which was awarded 'The Most Popular Short Film of the Year' at the Chicago Film Festival. The year was 1977 and this little spoof became the highest grossing short film of all time!

"Today, the Farce is back — and just like its big screen cousin *Star Wars*, it too has been 'redigitized, remastered and re-released' — with over 20 new 'special defects' and scenes by Los Angeles' leading computer graphics artists.

"This 'space saga of romance, rebellion, and household appliances' features steam-iron spaceships, flying toasters, *Star Wars*-lookalikes Fluke Starbucker, Ham Salad, Auggie 'Ben' Doggie, Princess Anne-Droid, 4-Q-2, Artie-Deco, and Darph Nader.

"You'll laugh. You'll cry. You'll kiss three bucks goodbye. Get in line now! May the Farce be with you!"

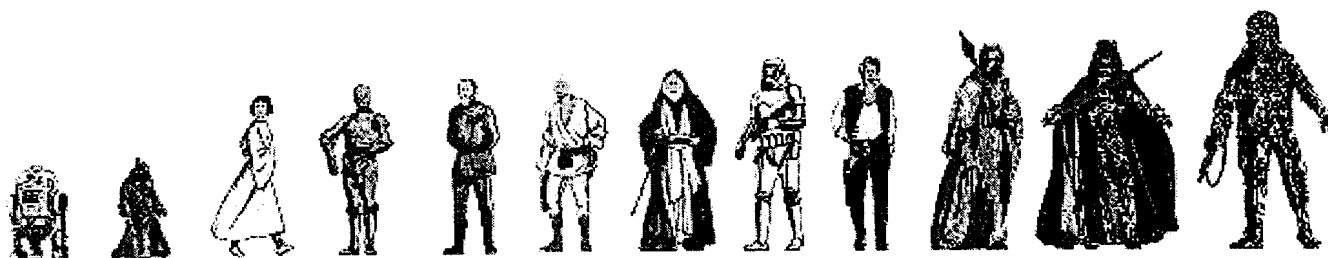
The front cover features a HW:SE gold logo, and SW-like "art" poster of Fluke, Ham, Anne-Droid, Auggie Ben Doggie, the basketball (Death Star), the Tin Man from *The Wizard of Oz* as 4-Q-2, the vacuum cleaner that plays Artie Deco, and Cookie Monster as Chewie. Around them, shooting through space, are steam irons, a waffle iron, some burnt toast (the toaster's equivalent of blaster fire), and a tape recorder.

This little 20 minute film (anyone know how long the original was?) is \$9.95 plus \$5.00 shipping and handling. If you want one of your own, send a check or money order to:

Michael Weise Productions
11288 Ventura Blvd., Suite 821
Studio City, CA 91604

or call 1-800-833-5738.

Mine came very quickly. The video was shipped to me UPS. — Barbara Gardner



Star Wars and Tolkien

Doris Robin

George Lucas read Tolkien before he wrote the SW saga (according to his biography, *Skywalking* by Dale Pollack). He deliberately read a large number of science fiction and fantasy book, including the *Foundation* Trilogy by Isaac Asimov and *The Lord of the Rings*. He also read Bettelheim and Joseph Campbell, among others. He was consciously setting out to create a myth, a mythopoeic creation. LOTR and SW have similar sources in fairy tales and mythologies of all sorts. They have universal themes. There is the hidden hero — the hero who is hidden away at birth or early childhood, and no one knows about him. He often doesn't know his own identity. Frodo is hidden away, living quietly in the Shire, and does not know he is to be a hero. Luke is hidden away on Tatooine and does not even know his paternity.

There is the theme of the Quest. Bilbo goes on the quest to find the Ring (although he does not realize this), and Frodo goes on the quest to destroy the Ring. Luke fulfills his quest. "Fulfills" is a good word here because another theme that is constant in both works is destiny — the idea that there is some kind of outside power setting up things. It's not really predetermination per se, but someone or something presents the characters with significant options they must choose between. When Bilbo does not kill Gollum, it sets up a certain pattern for the rest of the story. Luke also has options which will change outcomes. If he had not chosen to go to Dagobah, or not to go from Dagobah to Bespin, things would have been very different in ROTJ.

In both works, there is conversion of characters, from good to evil and from evil to good. In LOTR, Boromir's character gradually changes as he succumbs to temptation. Frodo changes to something beyond himself and turns to evil at the last minute. In SW the obvious conversion is between Vader and Anakin. There is also a conversion of Han Solo throughout the three movies: he gradually becomes more and more committed to a cause and to people and ceases being a cynical loner.

There are also similar structures and similar characters.

Luke and Frodo both succumb to evil and both have to be helped away from it. In Frodo's case, Gollum helps him away from evil by becoming the surrogate who gets cast into the fire. Luke gives in to anger, fear and aggression and starts to fall, when he suddenly hears the Emperor laugh as he is standing over his father. The mocking laughter pulls Luke up short. Evil defeats itself in both cases. The hero lucks out! — which goes back to the destiny theme.

Both Sauron and the Emperor are blind in many ways. They both consider domination and power the most important things in the universe. They're both overconfident and that causes their downfalls. Sauron had used the power of the Ring to corrupt all the people around him. When the Ring turns up in the Fellowship's hands, Sauron waits quietly, expecting them to fight over it until a rival rises up whom he can crush. He is overconfident that this will happen and overlooks the threat of the little hobbits, creeping small but indomitable into the very heart of his stronghold. The Emperor is equally unaware of his own small creeping threat, the Ewoks. He calls the moon of Endor the sanctuary moon. Meg Garrett claims that this is because he uses it as a hunting sanctuary! That's just a joke, but the point is that the Emperor doesn't consider the Ewoks significant. They are nothing to him and he cannot imagine them helping to turn the tide.

The Emperor vastly underestimates Luke as well. He believes he can corrupt the hero, just as Sauron expects the Ring to corrupt anyone who wears it. The Emperor expects to be able to bring the hero under his power and dominion through that corruption, and he is very surprised when he isn't able to. Neither villain can imagine anyone resisting the lure of power. To them, power is the essence of everything.

When Frodo puts on the Ring at the Cracks of Doom, and Sauron focuses his attention on him, all the people driven by Sauron's power are left bereft. "From all his policies and webs of fear and treachery, from all his stratagems and wars his mind shook free; and throughout his realm a tremor ran, his slaves quailed, and his armies

¹Reprinted from *Mythcon* with permission. At Mythcon XIV, held at Scripps College in 1983, one of the featured program items was a panel titled "Return of the Myths: Tracing the Mythic Structures in the *Star Wars* Saga," led and moderated by Lisa Cowan. This is the third in a 5-part series based on that panel.

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The same thing happens with the Emperor. His dark will is distracted away from Vader after he thinks that Vader is no longer important. Vader is lying there, disarmed, out of the picture, and the Emperor is busy concentrating on Luke. Vader is now suddenly free of the control and the will that have been pushing at him and watching over him all this time. At his son's urging ("Father, help me!"), he is able to revitalize the Anakin within him. Anakin can now come out and take over and defeat the Emperor.

Saruman and Vader can be paired together in certain aspects. First of all, they are both corrupted by the masters of evil and both of them then betray their masters. Treebeard says of Saruman, "He is plotting to become a Power. He has a mind of metal and wheels." Obi-Wan describes Vader similarly: "He's more machine now than man: twisted and evil."

Vader as warlord can be related to the Nazgul. Both of them are sustained by the power of their masters and they cannot really exist without it. The Nazgul were corrupted by their desire for power and have become empty shells, eaten away inside. In a way that happened to Darth Vader. He has become a figure as terrifying to his own troops as to anyone else, the same as the Nazgul. The Nazgul leader is

not a great help in battle. When he lands at the Pelennor Fields, the elephants go wild and everyone tries to get away from him. He causes more havoc in his own troops than he does against the enemy. The same thing happens with Vader. He leaves his own troops in a state of nervous frenzy all the time.

Vader and the Nazgul are also similarly overconfident. When the chief Nazgul is confronting Gandalf, he says, "Old fool! This is my hour. Do you not know Death when you see it?" When Vader faces Obi-Wan, he says, "Obi-Wan, when I left you, I was but the learner. Now I am the master." And later he says, "Your powers are weak, old man."

Stretching character connections even further, you can compare Eowyn and Leia. Both are shield-maidens. Both are geared for war and involved in war, which is traditionally not a female role. They are both wounded in war, both in the arm. Going further, Eowyn marries the second in command, Faramir. She does not win the major hero, Aragorn. Leia does not end up with the major hero, Luke, but with the secondary hero, Han. Leia does not have the stress within her family that Eowyn does, but she does have the stress of loss of family. In a way, Eowyn has felt that she has lost her family, too. She sees Theoden as lost to her, and her whole existence as closed in and crushed around her.

To finish up, I'd like to compare the basic structures of the two sagas. They both alternate between scenes of large action and scenes of individual people. Benjamin Urrutia has mentioned the final battle in both LOTR and SW as merely a side-line, a distraction from the truly important thing, which in both cases is the confrontation of individuals in the very heart of darkness. That is the same pattern in both sagas and the basis of each story.

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Deadline for #49 -- December 1, 1997. *Submissions received later than seven (7) days after deadline will not be published in the current issue.*

YOU MIGHT BE A REDNECK JEDI IF...

(THANKS TO SUE ZAHN FOR PASSING THIS ALONG)

...your Jedi robe is camouflage material.

...you have ever used your lightsaber to open a bottle of Boone's Farm Strawberry Hill.

...you think the best use of your lightsaber is picking your teeth.

...at least one wing of your X-wing is primer-colored.

...there is a blaster rack in the back of your landspeeder.

...you have bantha horns on the front of your landspeeder.

...you can easily describe the taste of mynock.

...you have a homemade Ewok fur coat.

...you can find no grammatical errors in the way Yoda talks.

...you think that Stormtroopers are just KKK members with really good sheets.

...you've ever defended your abode by answering, "Mudhole? Slimy? My home this is!"

...a peaceful meditation session is one without gas.

...you can levitate yourself using a force from within, but not *The Force*.

...your master ever said, "My finger you will pull ... hmmm?"

...you have ever had an X-wing up on blocks in your yard.

...you ever lost a hand during a lightsaber fight because you had to spit.

...the worst part of spending time on Dagobah is the dadgum skeeters.

...you have ever used the Force to get yourself another beer so that you didn't have to wait for a commercial.

...Wookiees are offended by your B.O.

...you have ever used the Force in conjunction with fishing or bowling.

...you have ever used a lightsaber to clean fish or open a non-twist-off bottle of beer.

...your father has ever said to you, "Shoot, son, come on over t' the dark side ... it'll be a hoot."

...you have ever had your R-2 unit use its self-defense electro-shock thingie to get the barbecue grill to light.

...your porch collapses and kills more than three Jawas.

...your Aunt Beru ever says, "Come move this T-16 transmission so I can take a bath!"

...you get dressed up to go into Tosche Station for some power converters.

...there is a stuffed womprat displayed anywhere in your home.

...you have a beer can crusher mounted on the dashboard of your x-wing.

...Sandpeople won't get in the car with you.

...the gas pedal on your landspeeder is shaped like a bare foot.

...you've ever shot womprats from your front porch.

...you've ever been kicked off Dagobah because you smelled too bad.

...your Uncle Owen encourages you to quit school because Fixer has an opening on the lube rack.

...you've ever had a nickname like "Wormie".

...you've ever considered dating your sister.

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STAR WARS WEBSITES...

<http://www.starwars.com>
<http://www.bdd.com/starwars> (Bantam Books)
<http://www.sff.net/sff/sflinks>
<http://personalwebs.myriad.net/marthaw/mwells.htm>
 (Martha Wells)
<http://members.aol.com/SueZahn/index.html>

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 0171-403-8326 (Fax)

CONGRATULATIONS TO...

Judith Yuenger whose seventh grandchild arrived on March 25, 1997, 11:30 AM. — an 8 1/2 lb baby boy named Nathan Andrew. Baby, parents and grandparents are doing fine!!!

Susan Matthews on the publication of her first book, *An Exchange of Hostages*. Watch for the second volume in this series, *Prisoner of Conscience*, due out in February from Avon Books.

CONDOLENCES TO...

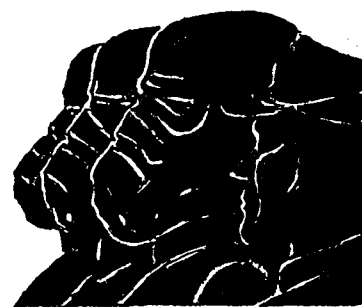
Laura Virgil on the death of her father to cancer in June.

GET WELL SOON TO...

Amanda Palumbo following surgery in July.



REVIEWING THE FLEET



J. LOM '86

THE PARADISE SNARE by A.C. Crispin
Reviewed by Z. P. Florian

Humbly and chastised I stand before my fellow fans. I have never believed that a pro writer would ever produce a book that wouldn't pale beside fan fiction. This one measures up to our very high and sometimes crooked standards. Crispin's book is about Han Solo as a child and as a young man. The book manages to create a background that yields the Han Solo we know and love. It is not the usual wimpy fare, it's gritty, hard and very realistic. Crispin's Han is the street urchin who grew up with criminals and learned almost nothing about the sunnier side of life. This is the Han who, without the influence of Leia and Luke, would have been just one of the hardened pirates in Mos Eisley, a Han striving for a barely remembered decency and never getting a chance to achieve it. There's young love going nowhere, luck that changes with the wind, lots of cruelty and very little gentleness in his life, yet there's fierce determination to survive and make something of himself, there's a search for his origins, there's the inventive streak born of desperation. Crispin explains every aspect of Han with events in his young life; there's nothing superfluous in the book. The episodes are sometimes very poignant. I warmly recommend the book — and its sequels that will come — to anyone who firmly believes that pro books are not to be touched. Crispin achieves what none of the pro writers ever did before — to write a story that is not designed to delight the children or please the publishers. Harrison Ford (who had his own idea about Han, and supposedly said that without Luke and Leia, Han would have gone over the line to sink into the criminal underworld, hopelessly lost) would be pleased with this Han. Crispin's Han could grow into the man we know from the very best fan stories, and indeed, the Han we saw in the movies. I can hardly wait for the second book and the third,

and I seriously expect the characters Crispin invented to appear in fan fiction. Her world is one we can adopt with as much joy as we embraced the Trilogy itself.



Amanda Palumbo and her little
"Skywalkers"

The 1996 STAR aWARDs

1996 STAR WARS ZINE

A Tremor in the Force #9 - Ed: Cheree Cargill

Honorable Mention: *I Don't Care What You Smell* #2 - Eds: Judy Yuenger & Marti Schuller

Honorable Mention: *Bright Center of the Universe* #6 - Ed: Ming Wathne

Honorable Mention: *Snowfire* #2 - Eds: Mary Jo Fox & Yvette Ghilan

1996 MULTI MEDIA ZINE CONTAINING STAR WARS

Flip of a Coin #17 - Eds: Paula Truelove & Jenny McAdams

Honorable Mention: *Texas Revelations* #3 - Ed: Candace Pulleine

1996 STAR WARS FOREIGN ZINE

I Have a Bad Feeling about this Too - Ed: Louise Turner

Honorable Mention: *Sarlacc* #1 - Eds: Lundin & Rydholm

Honorable Mention: *Elusive Lover* - Ed: Cara Loup

1996 NEWSLETTER/LETTERZINE

Southern Enclave - Ed: Cheree Cargill

Honorable Mention: *Bound By The Force* - Ed: Pat Grant

Honorable Mention: *International Brotherhood of Jedi Knights* - Ed: Lily Laignel

1996 VIGNETTES (1 to 3 pages)

"Rapunzeleia" - J.P. Treleaven - *I Don't Care What You Smell* #2

Honorable Mention: "Disturbance" - Marti Schuller - *Tremor* #9

Honorable Mention: "Silent Night" - M.J. Mink - *Tremor* #9

Honorable Mention: "The Legend Of The Queen of Light" - Wanda Lybarger - *Tremor* #9

1996 SHORT STORES (4 to 10 pages)

"Luke-a-Palooza" - Mary Jo Fox - *Tremor* #9

Honorable Mention: "Beauty & The Sith" - Cheryl Pryor - *Smelly* #2

Honorable Mention: "Ashes" - Veronica Wilson - *Tremor* #9

Honorable Mention: "Chewbacca Goes Shopping" - Z.P. Florian - *Tremor* #9

1996 MEDIUM STORIES (11 to 29 pages)

"Falling" - M.J. Mink - *Tremor* #9

Honorable Mention: "The House In The Woods" - Marti Schuller - *Tremor* #9

Honorable Mention: "Short Cargo" - Wanda Lybarger - *Bright Center* #6

Honorable Mention: "The Last Of The Jedi" - Z.P. Florian - *Tremor* #9

1996 LONG STORIES (30 pages & over)

"On the Side of Light" - Martie O'Brien - *Tremor* #9

Honorable Mention: "Mutual Bonds" - Barbara Anderson - *Flip* #17

Honorable Mention: "Borrowed Dreams" - Z.P. Florian - *Another Sky...* #9

1996 FILKS

"I'd Rather Call You Sweetheart" - Susan Zahn - *Tremor* #9

Honorable Mention: "Alderaani Dreaming" - Mary Jo Fox - *Snowfire* #2

Honorable Mention: "Dangerous Dreaming" - Maggie Nowakowska - *Tremor* #9

Honorable Mention: "You're The One I Dream About" - Debbie Kittle - *Bright Center* #6

1996 POEMS

"The Saga According to Darth Vader" - Jacqueline Taero - *Tremor* #9

Honorable Mention: "Chewie to Leia: A Lesson Learned" - Jennifer Moore - *Bright Center* #6

Honorable Mention: "Hold Me" - Yvette Ghilan - *Snowfire* #2

Honorable Mention: "I Am Not Alone" - Jan Callard - *Bright Center* #6

1996 MISCELLANEOUS

Barbara Anderson for a cartoon in *Flip* #17

Honorable Mention: A.G. Steyn for a cartoon in *Bright Center* #6

Honorable Mention: Margaret McNickle for a cartoon in *Tremor* #9

Honorable Mention: Bert-Olof Lundin for a comic strip in *Sarlaac* #1

1996 COVER ARTIST

Nancy Stasulis for the front cover of *Tremor* #9

Honorable Mention: Gerald Crotty - back cover - *Tremor* #9

Honorable Mention: A.G. Steyn - front cover - *Bright Center* #6

Honorable Mention: Matt Busch - front cover - *Snowfire* #2

1996 ILLUSTRATION ARTIST

Wanda Lybarger

Honorable Mention: Gerald Crotty

Honorable Mention: Nancy Stasulis

Honorable Mention: Zyene



Star Awards Winners

(photo by Debbie Kittle)

(l to r) Sue Zahn, Cheryl Pryor, Judy Yuenger, Marti Schuller, Barbara Anderson, Wanda Lybarger, Jennifer Moore, Z. P. Florian, Maggie Nowakowska, Judith Klinger, Marie Treleaven, M. J. Mink, Ming Wathne, and Suzanne Godsolve

THE 1996 STAR AWARDS



Lynda Siegel (presenter) and Ming Wathne

(photo by Cheree Cargill)



Lynda Siegel, Judith Yuenger and Cheryl Pryor

(photo by Cheree Cargill)



Marti Schuller and Lynda Siegel

(photo by Cheree Cargill)



Lynda Siegel, Judith Yuenger, and M. J. Mink

(photo by Cheree Cargill)



Lynda Siegel, Judith Yuenger and Veronica Wilson

(photo by Cheree Cargill)



Sue Zahn and Lynda Siegel

(photo by Cheree Cargill)

Happy
Birthday,
Wanda!



Surprise!

(photo by Maggie Nowakowska)



Marti Schuller, Wanda Lybarger,
Barbara Anderson and Marcia Brin

(photo by Maggie Nowakowska)

MEDIA WEST SHOTS



Friday Night Star Wars Party —

(photo by Maggie Nowakowska)

(foreground) M. J. Mink, Carolyn Golledge, Susan Matthews, Judith Yuenger;
(background) Debbie Kittle, Sheryl Haven, Marti Schuller



Friday Night Star Wars Party —
Barbara Anderson and friend

(photo by Debbie Kittle)



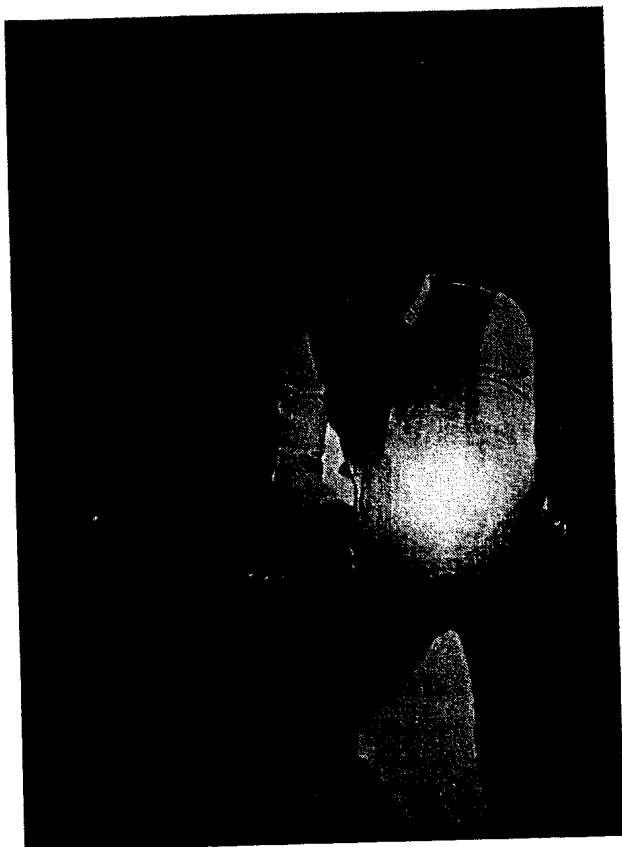
Friday Night Star Wars Party —
Belea Keeney, M. J. Mink, Carolyn Golledge

(photo by Debbie Kittle)



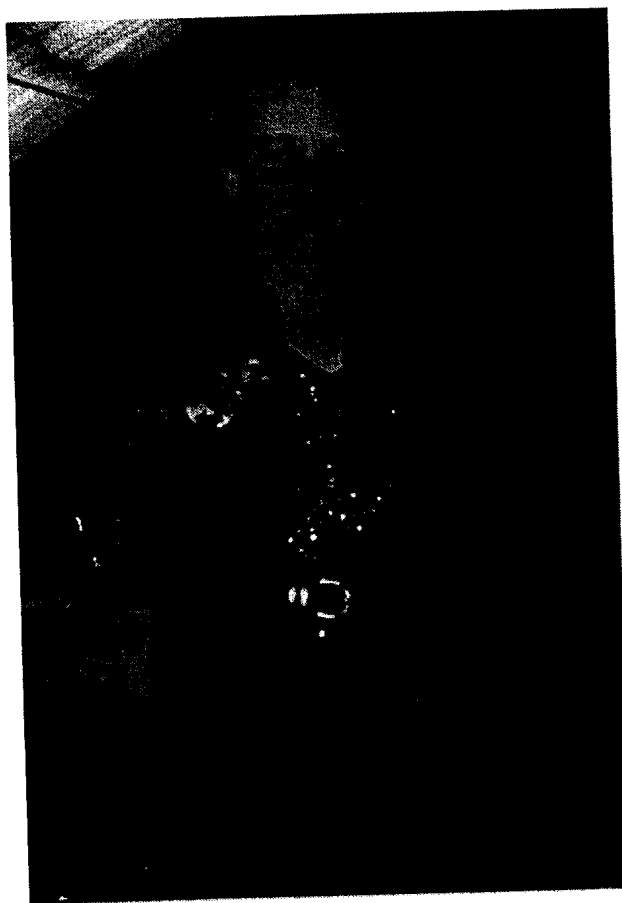
Friday Night Star Wars Party —
Carolyn Golledge, Barbara Anderson, Samia Martz

(photo by Maggie Nowakowska)



Friday Night Star Wars (photo by Maggie Nowakowska)
Party — Susan Matthews and Corellian

If you would like reprints
of Debbie Kittle's photos,
please contact Debbie.

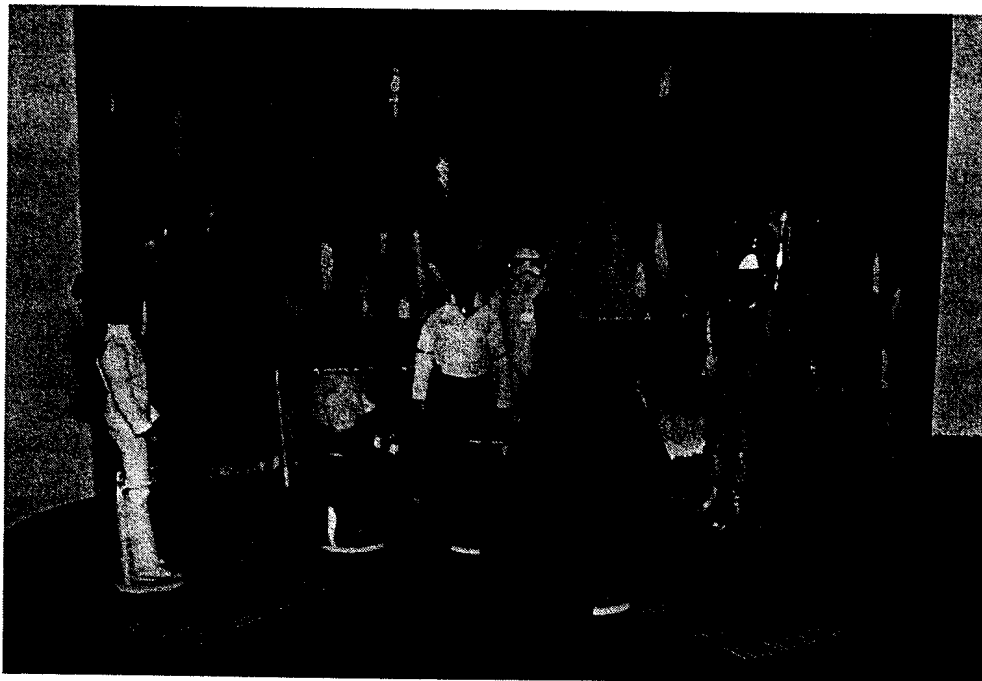


Friday Night Star Wars (photo by Maggie Nowakowska)
Party — Judith Klinger



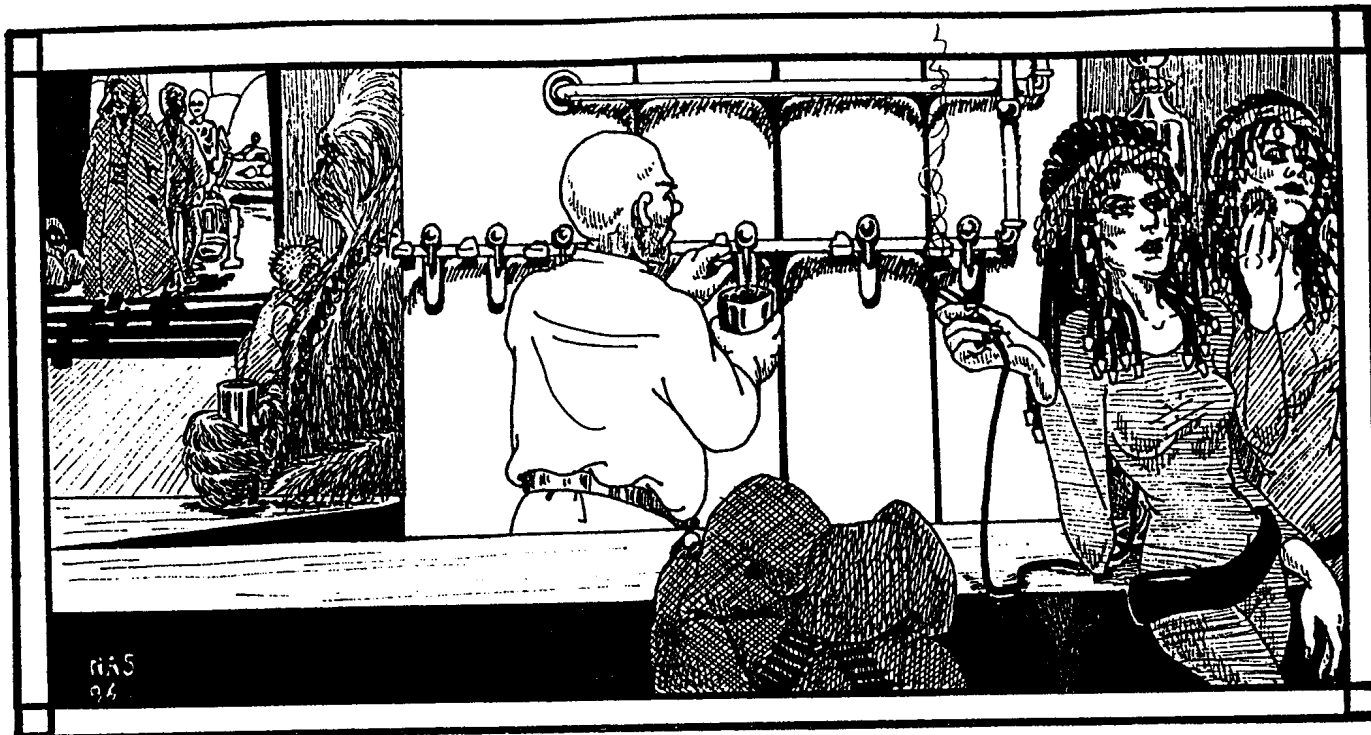
Back to Bospin — “We would be pleased if you would join us!”

(photo by Debbie Kittle)



Back to Bospin — The Carbon Freeze Chamber

(photo by Debbie Kittle)



FROM A CERTAIN POINT OF VIEW

NOT MRS. YODA!

Z. P. Florian
6214 Waterway Dr.
Falls Church, VA 22044

Cheree: SE 47 was just magnificent. And, I definitely favor having your italics added to our Locs. It's almost as good as talking to you in person.

Graham: Re, how many people knew that a guy named Skywalker might have been the son of Vader or that Vader was once Skywalker? I go by the theory that the name Skywalker is the same as Kennedy. We have Kennedys all over the place, but nobody is asking them if they are related to JFK. If Tarkin knows that Vader was a Jedi, and he talks about it openly in front of all those commanders, I presume it couldn't have been such a big secret in the right circles. Like Madeleine Albright's Jewish origins. Those who were close, knew. Average Joe didn't know. And in the course of her career, it didn't matter. As for the Vader/Palpie ROTJ novelization, sure such a deep, powerful relationship carried some possessive sexual overtones. Not that I can imagine Palpie actually doing anything as mundane as a physical relationship. He was all mind — matter didn't matter for him. But he sure had an orgasm watching Luke writhing on the floor. I love the ROTJ novelization, especially the part when Luke says, "let go of your hate" and the novel says "Vader hated no one, he only lusted too blindly". Those are the words I based my Anakin on.

Whitney: I agree. The Imperial Academy was the only game in town, just as in the communist Hungary where I grew up, the only way to study was to study at the state-run universities. They gave you ideology and propaganda, but also a solid classical education, and one knew what to believe and what to dismiss. Han got his pilot license there, Luke would do the same.

Steyn: I've heard, too, that on the Internet, people circulate stories written by others, stories they change at will and put on the net. Who else knows anything about this? Re: what if Kenobi lusted after Anakin? What if it was the other way around? What if the student wanted to possess the teacher completely and Kenobi refused the bond, not wishing to be both father and lover for the boy who could accept anything less than everything?

Grant: You mention *Forever Knight*. The right choice for SW fans. Nick and LaCroix are in a way very much like Luke and Vader in another reality. Similar struggle between light and dark, human relationship and ultimate power.

Klinger: Yes, Luke used the word "teleport" but I think it was in the same sense as we use "beam up", a sort of hoped-for but nonexistent way to go.

Crotty: I hate the Fabio-shouldered new action figures. Small heads, big muscles. Re: Can Jabba have sex with Leia? He certainly thinks so. Doesn't he say Leia will soon learn to appreciate him? Certainly he doesn't mean being appreciated as her accountant or something equally innocent. Whether Jabba has the same equipment as a human, I doubt it, but he must have something, unless all

Hutts are clones. Re Cheree's comment that the guys should step aside to discuss this kind of stuff when ladies are present, some of the ladies will perhaps resort to eavesdropping in that case. What's next after bathrooms and Jabba's anatomy? Ok, better curb it, or we are going to sound like prime time advertising about adult diapers, absorbent pads, period bloating, unwanted hair, athlete's foot, mouth odor, masculine and feminine itching, denture glue, perspiration, hemorrhoid remedies and diarrhea medicine ads. And to think that where I grew up, a lady or a gentlemen would rather die than mention those things, and here they put them on TV to make us feel like a gluey, sticky, filthy creature whose only hope to cleanliness lies in a mountain of clinically proven products. Waaah... I wanna be a cyborg like Darth Vader, I bet he never sweats.

Pryor and Cargill: I'm *not* Yoda's wife. Never his wife I was. And if you want to know why, I'll let you know. I was not green enough for him! So there. He was very keen on marrying someone properly green. I was short enough, my hair was wispy enough, my wrinkles were deep enough, and he was ready to forgive that I don't have chicken feet, and he said it's ok if I have my ears surgically enhanced, but I was *not* green enough. I tried to contact Michael Jackson's dermatologist, but he wouldn't take out-of-galaxy credit cards.

Nowakowska: Susan might say that she doesn't need people reading her book, it's enough if they buy it, which is about the coolest arrogant thing I've ever heard from anyone (my Anakin couldn't do it better), but hey, those books are for reading. Preferably late at night, in bed, with a glass of warm milk and Kahlua at hand when the emotions get out of control.

RE: MOVIE RELEASE

Most of us seem to agree that Han not shooting first is a sick idea. He's staying alive in places that Kenobi calls "a little rough", and for God's sake, if you are facing a hit man who has made very clear that he's there to (a) rob you (Greedo was ready to take the money and let him go or shoot him anyway?) and (b) kill you — shooting first is the only sensible option. Han's hand-play high on the wall was an obvious ploy to distract Greedo's attention from his other hand on his blaster. They don't want to show the kiddies someone who shoots first, but that's what a Jedi is for, to show that it's the good way, using the Force only for defense. Han is not a Jedi. At the beginning, he's "quite a mercenary", the *whole story* is that he evolves into something better. *Show* to the kiddies that it is possible to *become* something better than what you started out with. If all characters start out as angels, what is the message to those who *need* to know that good is not *born* but *develops*. You have children there in the theaters who think of themselves as criminals: they need a hero who's not much better but *gets* much better.

Sorry for shouting, but this is a very emotional point with me.

A NERVOUS MARKSMAN

Nancy Stasulis
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All: First off, I shall apologize in advance for not addressing everyone and everything I should; there are just too many questions, excellent comments, and information to do so.

I, personally, didn't think the changes were all that big a deal in the "new & improved" SW — certainly not worth standing in the freezing cold for 3 1/2 hours. I did that when I was a kid; I'm too old for that now, but such is the price for seeing it at the Uptown, on a 45" curving screen.

I did like the new critters, although none of those life forms would "fly" in an actual desert environment, let alone evolve there (too much exposure to ultraviolet; not enough moisture to support mass tissue of that bulk) — but what the hey. I also enjoyed the little throwaways in the Jabba/Han scene, especially the linguistic details of Huttese: "crispa" for "fry, shoot, kill" for instance, as well as Fett's little silent walk-through at the end of the scene.

Regarding Greedo's lack of aim, as a former gun-carrying IRS agent, I can tell you that if you are scared, nervous, excited, overeager, or all of the above, your hand can/will likely shake and ruin your aim, even if you are an experienced ~~marksman~~ marksthing. Consider also the possibility (although unlikely) that Han may have been reluctant to shoot first, even in self-defense, than when he is older and wiser in the later films, since he seems [at the time of SW] more used to bluffing his way out of situations (witness his "attack" on the stormtroopers) although he certainly can fight when he wants to. At times he seems to have an innate — though erratic — sense of gallantry under fire, so to speak.

Being a Vaderke, I was rather disappointed they didn't do more with him, of course. I was especially disappointed they didn't fix the bit in his scene with Tarkin where he continues gesturing after his line(s) have stopped. I was glad they did put back the line "close the blast doors — close the blast doors" to counter the following "open the blast doors — OPEN the blast doors!", without which the later comment made sense, but wasn't nearly as funny, and I don't know why they cut it in later showings.

The scene with Biggs helped the continuity of the story somewhat, but its inclusion was not as earth-shaking as I thought it might be, although I was glad to see a common-sense passage where someone in authority questioned

Luke's ability to handle an X-wing he'd never flown before, even if it is apparently a model that anyone can fly if they can fly the family 'hopper, which makes sense since it would certainly help the rebels by cutting the need for expensive and time-consuming specialized flight training.

Regarding inconsistencies in the Canon, Lucas did say, after all, in one of his early interviews (a comment echoed later by another H. Ford character) that he was making this up (so to speak) as he went along. I think he had a more-than-general idea what he wanted to do, but not every little detail worked out: there are too many discrepancies. The books bother me. Mainly from what I've read they seem innocuous, since they deal with action "off screen", so to speak; but I don't care for the proliferation since it smacks of novels churned out for the sake of profit, and not plot. The early Foster book, *Splinter*, for example, was just dreadful, a travesty. I have seldom read worse writing, it was so packed with clichés. Vader did everything but twirl his moustaches in that one. I must be crazy — of *course* they're For Profit Only: Lucas does want to make money, after all, and while he has an admirable broad film vision, he ain't no author, himself, nor does he have the sense of character development of, say, Mr. Kirchner. As far as the novels being Canon, well ... we can only wait and see. Only the entire series will make it known — although it is fun to second-guess; but I would warn anyone against taking this all too seriously and creating hard feelings. We've been there and done that.

Online fanfic bothers me, too, but mainly due to self-interest: online fanfic has no need for illustrations and artists. Otherwise, it bothers me because it is too much: an onslaught of information/stories, etc. I can't keep up with the zines; I certainly can't handle mountains of online fanfic.

Tim: Why shouldn't Cheree put commentary in her own zine? Her P.O.V. is interesting and well-thought-out, as are her comments. I would suggest she put in a regular LOC, in fact, just like everyone else, if she has time ... do I hear the echo of crazed laughter from Texas? *I*, for one, would be interested in what she has to say. Bet others would be, too. ((**Ed:** Crazed laughter? You mean I'm laughing loud enough to be heard outside of my padded cell? Picture this — I work full time (and they just fired the other word processor so it's all mine now), I'm going to school working on a certificate in computer applications, I'm launching a collectibles business, I do zines, I have two dogs, a new house, a 10-year-old Girl Scout, and a husband who leaves a trail of debris in his wake. SURE, I have time to do LoCs! I'll pencil it in for 2:47 a.m. on Tuesdays! Now, 'scuse me while I go over into the corner and twitch for a while!))

Marlene: I like your questions. I can never keep track of mine, so I lose them. You come up with items I'd

wondered about but forgotten. Has anyone ever considered the possibility that Obi-Wan is Vader/Anakin's father-in-law? He speaks in the extreme familiar form to someone ["Darth"] very few people are on a first-name basis with, who in turn addresses him with familiar contempt, more so, it seems to me, than just a former student/teacher relationship which properly is more formal. Could he have been related to "Darth" by other ties than tutorship? And if Kenobi knew him so well When — when he was Anakin, that is — then why call him "Darth" at all? Why not call him "Anakin" or "Skywalker" and try to recall him to his true self? This cannot be a new idea: what were the prior arguments for/against, if any?

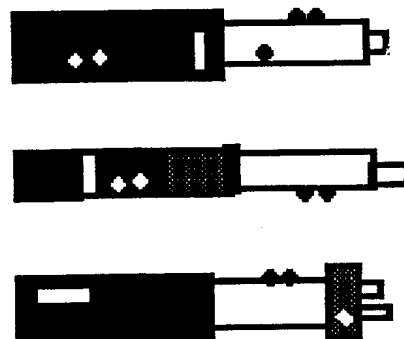
ZiP: Is that a threat or a promise? Insult was never intended; consider it a hamhanded compliment ... if that doesn't do, well ... it was all Cheryl Pryor's idea: It was *her* fault! Glad to hear they're looking for someone "breathtakingly handsome" to play Anakin. Maybe that will do a little to mollify me for making him the Pillsbury Doughboy in ROTJ!

Deb Kittle: You work two miles away from my work but I can never catch up with you. I feel terrible; you'll think I'm avoiding you, but whenever I have time and energy I have to get ready to move, and when you have time and energy, it's past 11 p.m. (and I turn into a pumpkin at 9). What to do?! Have you developed those photos yet of Han et al in Bothan beach drag ... or did Kodak confiscate them?

Cheryl: Has been promoted to GRAND SUPER VADER SLUT and High Priestess of the Vader Cult for her *intense*, up-close and personal research on His Lordship. Keep up the good work, and thanks for the personally autographed Priestess of the Temple picture. Why didn't you sign it, too? I shall bring Jewelry to the Con, and we'll deck you out in Priestess garb, how's that?

D. B.'s: I was so happy to see everyone at Liz' party; my only complaint was, it was too short, and MW*C will be too hectic for a long schmooze on all the questions, pros, cons, and issues raised in S.E. We need a mini-Con somewhere, sometime. Why is a day only 24 hours ... ?!

That will have to be all for now. Ciao & see yuz.



THE NOVELS AS CANON

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((Ed: See Matthew's commentary on the *Special Editions* on the front page of this issue.))

Chris Graham, your LoC was full of comments/questions I'd like to respond to.

How many knew Vader to be a Force-user? You can bet Bail Organa, for one, and the upper echelon of the Imperial ranks as well. General knowledge might be that he had extra powers, but they might not be connected to the Force. Also, some who grew up after the fall of the Jedi may think of Vader as a representative Force-user, equating the Force with evil (for lack of positive role models).

RE: "Thank the Maker." That's a topic that's long intrigued me, the droid belief in a divine creator. The capital letter clearly marks 3PO's intent as something other than an assembly line worker.

Where does Leia get her clothes in TESB? I finally noticed that her dress aboard the medical frigate is the one from ANH. Either I'm unobservant or Carrie being so much slimmer in TESB really threw me off.

A small ship using a cloaking device: We have no idea what sort of machinery/power source is necessary. It could be possible that the energy demands to cloak even a little ship requires more power than even the Death Stars could muster. If you'd like a readable discussion of sci-fi physics, I strongly recommend *The Physics of ST*. Their "universe" is different, but enough crosses over to SW to make it worth it. And you don't need a Ph.D. to decipher it.

Pat Grant: I too feel "lost in this new SW galaxy..." I am partially envious of those with time and will power to read the pro-novels. Sometimes I feel I'm being left out of the loop, wondering if I'll end up a grumpy old dinosaur lamenting for the good ole days of fandom when we had only the novelizations and *Splinter*.

Speaking of novelizations, my reasons for not considering them canon springs mostly from my understanding of the process by which they are written. Since that process inevitably leads to inconsistencies, I toss them out completely and look on only the films as canon (at least for my purposes — in story writing, and the like).

My take on the process is that an author is selected at some point in the production of a film, given a script and maybe some production drawings or photos, and assigned the task of completing the novelization of that script in time for it to be released in conjunction with the finished

film. I chose to say the author novelizes the *script* rather than the film on purpose, since the chances are that there will be rewrites, editing changes, and the like which renders the script the writer received somewhat different from the final film. In a perfect world the author would be informed of any changes and be allowed to incorporate them into his/her work. In the corporate Hollywood world, the author is probably not even contacted again after receiving the script, with little care given toward how close the book turns out.

Just to point out a single change in the SW novelizations: in TESB, Han's last words before being carbon frozen are, "Just remember that, because I'll be back," which was the reading of the original script. Harrison's "I know" was a last minute, on the set change, decided on by him and Kirshner. A small, but significant change, and this is just one where the circumstances are known. Thus, I look on the novelizations not as adaptations of the final product with minor additions, but rather as early, rough drafts and no more canon than are early drafts of the script (though, we normally do not see those, thus they don't enter the canon debate). To my mind, it matters little that an idea was in the shooting script if it was ultimately rejected or reworked and did not make it to the final film.

Now, that doesn't prevent a novelization from being a fun read or providing fodder for fanfic. Some are quite good, some even better than the film (ST:TMP and Shatner's ST5), and are often neat from a "historical" sense to see how the project might have evolved. Now, with the SpEds, the question of canon will probably never be satisfactorily agreed upon. So, in the spirit of fannish harmony, I fervently hope you won't read the above as my "drawing a line in the Tatooine sand" on the matter of canon. I only meant to carefully explain my 2¢ opinion on the novelization process in response to your question.

On a smaller point, I thought it was public knowledge that Alan Dean Foster ghost-wrote the novelization for ANH. Does anyone have a confirmation on this? This is the basis for my dismissal of even that novelization.

Cheryl Pryor: Re Harrison's *Devil's Own*: I was also unimpressed with the trailers, but found the film quite enjoyable (far better than the abysmal *Sabrina*). But now I'm skeptical on *Air Force One*. If an actor I was ambivalent about were starring in it, I'd bypass it for sure.

Glad you (and others) enjoyed my retelling of my Dave Prowse story, as well as my naming Dave as the "ambassador" for the Saga in terms of going above and beyond to be a symbol and connection to the fans. But, what's this? Keep my genes in circulation?? Easy now, let's not start any *clone* wars! ;)

Thanks to any who stayed with this over-long LoC.
MTFBWY!

WHY SAVE BOBA FETT?

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April 28, 1997

((Ed: See Anette's commentary on the Special Editions on the front page of this issue.))

Cons: If there's a bright center to the universe, I live on the planet that is farthest from. There is *nothing* happening here. If I don't luck out while in the US or the UK, I might as well forget that there is actually such a thing as a SW con, or a "Men Behind the Mask" tour. Do I have to relocate?

And now (ta-DAAAA!): the LoC's

Dear Ed.: If the boys have to leave the room to discuss the *fun* stuff, please allow me to go outside with them. Thank you.

Jabba ("Call me the Tongue") and the girls. Of course he can! The question is: do the girls survive the onslaught of 5 tons of drooling blubber? And wouldn't they rather select someone else from the Hutt's entourage for hand-to-hand combat? Considering who used to frequent the palace on a more or less regular basis, Jabba would not have been *my* first choice. Ah, the possibilities ... ("Let's get something cooking here. Do we thaw up the frozen Corellian beefcake or grab the can-opener and see what's inside the Mandalorean tin?")

And on that note...

Chris Graham: SW chocolates? Hm, I'm a bit allergic to choc. How about something else? I'm still waiting for Kenner to come out with lifesize, lifelike, fully "functional" SW "action"-figures. SIGH!!! (Would that weirdo back in the cheap rows of the theater please shut up about SW condoms? After all, what would that be like: black for Imperials, gray for Rebels, white for misplaced Tatooinians, with "bloodstripes" for Corellians, and with holes in 'em for bounty hunters?)

Lobot a droid? Maybe Lobot *is* short for lobotomy, as John Hollis stated. That, of course, would then qualify him (a) for a re-appearance in ROTJ, and (b) for being Corellian.

Yes, I have been wondering about Leia, the quick-change artist myself. Especially in Cloud City. First she runs around in that awful red harem's suit with the grayish-white cloak — up to the point where Vader (Guess who's coming to dinner? ... uh, how are two certain characters gonna eat anything, with half a ton of metal in front of their snoots?) invites his daughter plus future son-in-law to

join him. Next thing we see is the door to Chewie's cell opening, and voila! There's Her Highness all in innocent white Hoth gear again. Wow.

And yeah, *that* infamous quote from the novelization, about Palpie and Darthie. Chuckle! I've had a knee slappin' good time with that years ago. Good to read someone else made the same assumptions (however sick they may be). Goes right along with such gems (from the movie scripts) as: Han and Luke exchange warm glances (Hoth hangar scene) — hilarious, considering that in German "warm", has, besides the obvious, also the meaning of "gay"! And what about "Chewie covered Leia"? oops ... wouldn't you like to rephrase that, Georgie???

Oh, yes. And I still wonder about Ben's remark to the cutthroats in the Mos Eisley cantina: "That little one isn't worth the effort!" Aww, how sweet of you, Obi-Wan. You sure do hold the baby in high regards, don't you?

Matthew Whitney: Haunted lightsabers??? I think they already had those while filming the trilogy. I remember reading that in some duels Vader and company were left holding only the hilt, because the "blade of light" had broken off and taken wings.

Agree fully with you re your statements about the Academy/Luke/supposed evilness of the Empire, etc.

Pat Grant: Heard the rumor too 'bout Carrie writing for Lucas. But considering how she writes and how pious and up-tight Lucas is, I guess most of what she will put to paper will be scratched from the script by Father "Not-in-my-galaxy,-aardvark" George. He did, after all, edit all the sleazy fun-stuff out of Carrie's script for this one Young Indy episode where the boy "earns his spurs" in Mata Hari's parlor.

I want a SW pro-novel (or *sequel* script) done in a joint effort by Carrie Fisher and Tony Daniels. *UNEDITED!!* It should be a riot!

How can I boycott a con if I don't even get close to one??? Besides, have you ever tried reaching a celeb by mail? Easier said than done. Did you ever send a letter from Europe via the US to Europe (Germany - Aurora/CO London), just to tell someone you liked his movie performances? Heck, I'm not even sure Lucasfilm does (as they claim they do) forward all the mail they get.

And maybe "Uncle Palpie" was ugly to begin with (some, like moi, are born that way), and poor ole Palpie felt deprived and depressed by this, and constantly mobbed and ridiculed — turned to the Dark Side. (Mother of Corellia, Tatooine and surrounding villages — that actually sounds as if I'm taking to the man's side. Proves once again: the mind is the *second* thing to go!)

No, Ben was a "male chauvinist pig" and never ever considered Leia worthy Jedi material. The way I know the old wizard he'd rather have tried to teach Wicket the Ewok

or Salacious Crumb the ways of the Force. Kenobi was, as we all know, very good at misjudging people and situations.

Judith Klinger: You said you wondered about how Luke felt about Lando's betrayal. Question is: did Luke *know* anything about the betrayal? I don't think so. At least not during TESB. Remember: Lando betrayed Han, Leia, Chewie, and him (and Vader, and the droids ...) long before Luke landed at Cloud City. He wasn't there when it happened, and I doubt he knew by ways of the Force that a betrayal was the cause for his friends' suffering. After all, not even Dark Daddy did recognize being double crossed by Baron-Administrator Calrissian.

The time scale (Clone Wars, Jedi purge, fall of the Old Republic, establishment of the new order all happening within 40/50 years prior to ANH) was always ok with me, considering what happened here on our planet within this century. What bugs me is that we now get secondary SW literature with stories set 3,000 years or so before ANH. C'mon, *who cares?* The appeal of SW, to me, is directly linked to the characters, places and happenings we first came to know and love 20 years ago. I couldn't care less what happened *before* Yoda was born or *after* Luke joins the everlasting Force. What I would have liked far better (a *lot* better than prequels, and almost as good as sequels) would have been spin-offs of the original SW saga (the new adventures of Wedge/Boba/anybody but Wicket).

Gerald Crotty: I *loved* your description of "a day in the life of L.S.": Home, medal, cocoa, bed! What a riot.

No, I don't see why anyone should like these steroid action figures. Why can't they make action figures that really *look* like the people they're supposedly depicting?

Maggie Nowakowska: "Why did the Jedi blow it?" Hm, what if the Jedi did get a bad rap — partially well deserved, partially mean-spirited humbug the way the Knights Templar did? After all, there are eerie similarities to these groups. As we all remember, the Knights Templar were monk-warriors, going on "foolish idealistic crusades" all in the name of their religion (that they more often than not bent and interpreted at will) and who were considered the most powerful force (and considered themselves "protectors of law and order" as they saw it) during the Middle Ages. What brought on their downfall was their yen for orgies and questionable religious rites, and the rumor of their immense wealth. Is it possible that something similar held true for our o-so-holy Jedi warriors? Oh, Obi, oh, Obi.... I have a bad feeling about you and your ilk.

Zippy: I remember reading (in pro-lit) that the Tatooinian sandfarmers use their moisture vaporators to coax down water for their underground crops. And Han's remark about "dustin' crops": hey, maybe Han's mind was on Corellia when he said that. They might dust crops

there. Who knows?

Ewokese: Listening to Goldenrod I get the uncanny feeling that he doesn't really understand Ewokese that well. He is actually playing a guessing game ("I think..", "I believe..", "It could be...") and leaves me wondering whether he is really capable of over 6 million forms of communication.

Rich Gawel (and other fans of a certain bounty hunter): Displeased with pro-fiction as ever, I would like to propose the following important questions:

"What was Dengar's motivation for saving the life of Boba Fett?" A closer look at the problem:

Pro-fic has it that Dengar went out to the Pit of Carkoon to look for the remains of Jabba the Hutt, hoping to find the chipcard that would open the treasure chest back in the palace. Instead of Jabba and the chipcard, all Dengar found was a half-digested Boba Fett.

Dengar, according to the pro-authors, took Boba to the palace and spent one month nursing Fett back to health. This strikes me as rather illogical, considering that Fett was (and is) the last word in skip tracing. Why would any bounty hunter worth his credits go out of his way to save the life of his worst competitor? What was in it for Dengar? Why waste one month of his valuable time without compensation of some sort to take care of a mighty sick puppy? Everyone who has ever taken care of a helpless, very sick or badly injured person knows how much trouble this is. Does Dengar look like Mother Theresa to you?

But not only that. It gets worse. After Boba gets his feet back under him, Dengar takes him to another planet where Boba's backup ship, *Slave II* is anchored. So far, so good. But why does he tag along when Boba goes after various vermin again? What's the deal? Is Dengar hoping that Fett will eventually capture Solo, so that he, Dengar, then can finish off Fett and cash in on Solo? Not in your lifetime. Not even Dengar can be so stupid as to really believe this stunt could be pulled. He'd find himself on the business end of Fett's sawed-off Blastech EE-3 quicker than he could spell R2! And mind you: this "tag along" business goes on for 6 years until they find and confront Solo again.

Are Dengar and Fett old buddies? Dengar was a promising race driver on Corellia, while Fett was either on Concord Down or Mandalore (whichever pro fiction you follow) at the time — and nowhere near Corellia. So it may be safe to assume that they are neither army buddies nor friends from schooldays. Business-wise, they were fierce competitors. What is it with the two? When did this unusual "friendship" start? Is Dengar "hot for the helmet"? *I have a very bad feeling about this....*

"How did Boba survive treatment at Jabba's palace?" A closer look at the problem:

Pro-fic has it that Dengar nursed Boba back to health at the medical facilities and with the assistance of the medical droids in Jabba's palace. Fine, but...

Knowing Jabba, he probably had the med facilities laid out for *his own* needs and certainly did not have humans in mind when he had the place designed. I suspect Jabba to dispose of sick Gamorreans, Twileks, Jawas etc. by means of the Rancor. Call that cutting health care costs. So what would the facilities look like? Hutts are large (3.6 meters) slugs, with very thick skin that is almost impenetrable by normal weapons and can withstand most acids — including the stomach fluids of the Sarlacc, who refuses to eat Hutts. Hutts have a thick layer of blubber and no skeleton. So try to imagine what the instruments will look like and how the meddroids will be programmed to cater to Jabba's needs. Poor Boba might as well have stayed inside the Sarlacc!

And watch out for future A.G. cartoons on the man. I've zeroed in on him lately, and if Jeremy B. sees what I've done to his character he'll have me for dessert (not that I'd mind ... he can also have me before and after dessert and in between ... and so can Harrison F.).

And on that note, I shall close my rumblings (and you thought I never would) and look forward to the next S.E.

May the Frost.. er... Forest... uh... Fork... hm... Frust... no, FORCE be with you, always.

PRO NOVELS HAVE NO HEART

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June 2, 1997

What fun reading how other fans felt about the re-releases! The comments on what scenes were missing/added were intriguing ... I seemed to have totally overlooked some of them while watching the movies. SE's articles and cartoons were wonderful and nostalgic — and the artwork in the last issue was amazing! I don't know how everyone else feels, but for me, seeing SW in newspapers, magazines and stores doesn't seem the least bit strange — in fact, it seems quite normal. With the upcoming "release of the re-releases" on video, we'll probably be treated with public SW for a long time to come.

It was wonderful seeing many of you again at MWC — wish all of you could have been there. Lots of new zines — congratulations, Belea Keeney and Cheryl Pryor, on producing a Vader zine. We need more of the Dark Lord! Thanks to everyone who voted for both my stories and others in the STAR aWARDs and FanQ's. There were so

many wonderful contributions last year that it was difficult to decide what to vote for. Congratulations to all!

Chocolate: Chris Graham, if you'd been at MW, you would have enjoyed Sue Depping's Vader cake and Cheryl Pryor's character chocolates. Now that there are SW chocolates in Europe, maybe we can talk the ladies into mass producing more Dark (chocolate) Vaders and little green Yodas for us.

Internet: A.G., Internet stories have bigger problems than the possibility of being stolen or distorted by people other than the writer. With some exceptions, they haven't had the benefit of editors. They have no artwork, and you can't cuddle up with them! I read 'Net stories from different fandoms, but I prefer a zine every time. There's no comparison between sitting at your computer and reading stories (or even printing them) and holding onto a thick, solid zine, laughing at filks, admiring illos, flipping back to your favorite parts of the stories, etc.

Luke: Judith, Marlene and others re the "open and optimistic" remark. Interesting, isn't it, that Luke gives the impression of being open because he appears very young and naive. But when you actually listen to what he says in the trilogy — well, he says very little at all. In ANH, Han revealed a lot about himself and his personal philosophies while Luke shared practically nothing. Granted, he was young, but as he matured in the movies that followed, he still retained a tight grip on his thoughts and feelings.

Pro Novels: I think Gerald Crotty hit the problem right on its proverbial nose: they don't capture the spirit of SW. Fan fiction simply has the heart that isn't in pro works. Perhaps "heart" isn't welcome (or profitable) in the real world...

Cheree, it's great to read comments from you in SE — keep them coming!

WAS IT ART OR PROFIT?

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May 15, 1997

Hi, everyone.

There's really only one topic this time so let's get on with it:

The Special Editions. (See *Gerald's comments on the three films in the front section*.)

Was it all a good idea or not? God, I don't know. I reckon we'll be debating that for the next 20 years. Actually, I think Lucas did it too soon. A lot of it seems

like R&D work for the next trilogy.

Why did Lucas do it? Was it just one of those re-package deals to fleece us all of our money or was it a benevolent gesture to give us an improved trilogy? I think Lucas genuinely wanted to improve the films, but if ANH bothered him so much, why didn't he do a special edition back in the late 70's as Spielberg did with *Close Encounters*? There's a lot of bullshit surrounding all this. Rick McCallum says that it all began three years ago when Fox asked Lucasfilm if they had any plans for the 20th anniversary. Three years in advance seems a lot and how come they didn't do anything for the 10th anniversary?

I think this all started shortly after Zahn's novels. They realized what a hot property it was. And then we get McCallum saying how important it is to be seen on the big screen, that a whole generation has only ever seen it on video. Well, who's fault is that? Since '85 LFL and Fox have been very awkward about making prints available for the cinema.

And then there's the business about the film deteriorating. Again, whose fault is that? It's been well known for over 20 years that modern film stock fades and Lucas is very involved in the film preservation organizations. Back in '81, Gary Kurtz explained to *Starlog* how films can be preserved. How could they let it happen?

Chris Graham: Okay, here's another theory — what if Mrs. Skywalker has a child (before Luke & Leia) and the child is killed or dies due to Ben's negligence. Anakin's anger would turn to Ben and the Jedi Knights.

Z.P.: I think it would be a bit dull if Anakin turned for purely political reasons. His transformation requires something a bit more operatic. His chance was more spiritual than political. But I'm just suggesting theories to encourage debate.

Cheryl Pryor: No, I didn't get to meet Alec Guinness at his book signing. Sometimes he is very disparaging about SW but then at other times he says how great it is. I think he does believe it's rubbish but he makes so much money from it he has to be careful not to upset LFL and Fox.

Judith Klinger: Actually, the character Bollux was changed to Zollux in the British editions of the Han Solo books. But I remember in *Lost in Space*, there was a character called Capt. Bollux. It brings a smile to my face just thinking about it. What amazed me even more was when phrases like "He's got a lot of spunk" would turn up on things like *The Flintstones*. I used to choke on my dinner when that happened.

Amanda: Where did you get the idea that we've had multiple triple bills of the (original) trilogy? As far as I know, the triple bill of Elstree in '94 was the only one since the mid-'80s.

George Lucas: Is he still a great director? Does he still

have the talent? Well, if that dance sequence in ROTJ is anything to go by, I'd have to say "no." CGI is all very useful but films are still films. They mostly require good ideas, photography, editing, lighting, storytelling, etc., and in those areas I thought the changes in the special editions were rather lacking.

Then again, these special editions have been enormously successful so what do I know?

CGI SHIPS ARE BEAUTIFUL

Debbie Kittle
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June 11, 1997

It is so great to read all the news articles about SW. You can hardly pass a magazine rack without those two words stopping you.

MW was a blast this year, very much more upbeat and fun compared to last year. It was so good to see everyone again! Congrats to all the Star Awards winners and runners up.

Well, I fired all the Hoth elves. They did a lousy job! I got one snowfall this year for winter. One stinking, lousy snowfall! I'll be auditioning for this year's dance marathon...

Matthew: What did you think about George's CGI work on the Death Star run? I was floored at how good everything looked! The ships were absolutely beautiful and I had a hard time believing they were generated by a computer and not model done.

A.G.: Welcome to the world of DBS and all its purchasing benefits :)

Gerald: In regards to the steroid looking action figures, they are ok, IMO. I wish they were better looking and more in scale. Kenner is creating a variation paradise (saber sizes, vest colors) that it drives me crazy at times.

I know they did an old Sail Barge/Skiff (I can't remember off the top of my head) and it's going for \$400 or so!! Kenner is redoing many of its ships so maybe that will get some notice.

Suzanne: Good to finally meet you at MW. I really do like the Junior Jedi Knights and Young Jedi Knights books. I really find it interesting that the author has Anakin really contemplating and dwelling on the fact that he might turn to the dark side since he bears his grandfather's name.

Rich: You're very welcome on the cards. Glad I could help out!!

I also really enjoyed V and loved watching them repeated on the SF Channel. And I loved ID4 and its blend

of SF spoofing.

Cheryl: Some of us like photographic exposure more than others...

Judy: Yes, folks, if Judy can survive a Deb SW shopathon, you can, too! :)

Seriously though, Judy makes it sound as if we did nothing but shop. There were a few meals thrown in!

Cathy: I'm so glad I got to chat with you. Sorry we couldn't get together for lunch when you came to town. The staff meeting was as dull and boring as always. Would've preferred lunch with you any day of the week. Hope your visit was delightful and we'll definitely do WorldCon '98 in Baltimore!

Most of the Dead Bothan Society will be there in force (this would be my first) so hope to see some of you there.

And one last bit of news: Chewbacca the Wookiee was honored on June 12th 1997 with the MTV Lifetime Achievement Award during their broadcast of the MTV Movie Awards and it was presented by Carrie Fisher. It was really great and soooo long overdue! Congrats to Chewie!

'Til next ish, Fly Casually In The Force!

A FORCE-FUL YEAR

Chris Graham
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June 1, 1997

It's certainly been a Force-ful year so far. I for one am giving thanks, as I've just moved from California to Indiana and am beginning to understand what Luke meant about being farthest from the "bright center of the universe."

I enjoyed reading everyone's comments on the Special Editions in SE#47. Just seeing the Trilogy on the big screen again was thrill enough for me. As for the additions, I feel ambivalent; I never felt ANH needed improvement, and I'm not convinced now. I feel Lucas was aiming too much to children with the changes — more dramatic special effects, more critters, and of course the horrifying "P.C. Han Meets Greedo" scene.

I was glad the negatives were cleaned and the bluescreen "auras" around the ships were gone — not to mention being able to see the widescreen shots like R2 getting off Luke's landspeeder in Mos Eisley, or Han and Leia waiting by Luke's bacta tank in TESB. My question is, why in hell weren't these things fixed for the "wide screen" video release last year? Am I the only one who feels cheated?

I did enjoy the short scene with Biggs; it made his death scene more poignant, and it helped explain Luke's quick acceptance as a pilot. Also, as Debbie Kittie said, the overhead shot of the *Falcon* lifting off from Docking Bay 94 was *gorgeous*. On the other hand, the Jabba scene looked great but was very distracting. Han repeats lines from the cantina sequence and, more importantly, the fact that Jabba is so jolly took away the tension and threat over the price on Han's head.

I won't even go into how much I hated seeing Greedo shoot first, as that seems pretty well covered by everyone else!

TESB didn't have much added, but then, it didn't need it!

As for ROTJ, I liked the new song at the end. Did anyone else notice that Rebels can't dance? :) By the way, was that Jeremy Bulloch in the "new" Boba shots in ANH and ROTJ? Just curious. The new musical sequence in Jabba's Palace was downright scary.

Here's a weird question: what is that table with the large decanter and fruit doing in front of Han's frozen body? Is it an offering, or do Jabba's cronies have picnics in that room and enjoy the "view"?

By the way, in SE#47, I mentioned a sculpture seen in TESB, but it's actually seen later in the movie when Vader walks by. I also think the spiral thingy in the center of Han and Leia's room in Cloud City might be art.

Matthew Whitney: I liked your reasoning behind OWK's not killing Vader. However, didn't Luke "take a pot shot" at Vader? He was certainly aiming in Darth's direction when he saw DV kill Kenobi. Your discussion of why Luke would want to join the Academy made sense, too. A. C. Crispin gives Han similar motives for wanting to join the Imperial Academy in the new Solo novel.

Tim Blaes: Chewie has too much hair to be Skinner. Chewie=Queequeg — just kidding, Chewie! Leia would be Samantha, in the sense that both Luke and Mulder started their quests because their sisters needed help. (Okay, so Luke didn't know Leia was his sister yet — don't quibble! ha ha)

Z. P. Florian: I liked your idea of what Luke's success at the cave would have meant; would've shortened the movie quite a bit, though ... Suzanne Godsalve's idea of Luke's success was very insightful, too!

Cheryl Pryor: We don't know that Palpatine didn't have a family, either. It surprised me that Palpatine, at least in the pro novels, had no heirs — or hairs, for that matter.

Anyone: Did the Empire ban the Jedi religion? And is that why the Rebels say "MTFBWY" — in defiance? Rebels wearing what look like Jedi robes and invoking the Force make it seem as if the Jedi religion had been an integral part of the Old Republic.

Why, in the detention cell, does Leia call Han "flyboy"?

Presumably they haven't been introduced yet, so how does she know he's a pilot? Or is "flyboy" a general insult?

The cantina bartender told Luke he didn't serve droids. What kind of bar does? Droids don't drink alcohol, do they?

I heard George Lucas say he listened to and was inspired by classical music as he wrote the trilogy. Does anyone know what pieces he listened to?

In ANH, Tarkin and Vader discuss the homing beacon they planted on the *Falcon*, so they obviously expected the *Falcon* to escape. Did they send those TIE fighters on a suicide mission, then, just to make the escape look good?

Between ANH and TESB, how many of you wished for Leia to choose Luke and how many Han? And why?

When Peter Mayhew was on the Oprah show February 18, Oprah asked him what he brought to the part of Chewie, since he didn't have any lines. As a fan of silent film, I was really annoyed by this. Does anyone accuse Chaplin of not evoking emotion with his portrayal of the Tramp because he didn't talk? Film, after all, is a visual medium, and a character's presence counts for a lot. After all, when Darth Vader first erupted onto the scene in ANH, you knew he wasn't there to serve tea!

How does a tree have a Dark Side?

I remember seeing something in an old SE about a history of SW fandom being written. Did this ever come out?

On *E! Uncut* in March, they showed a clip of a SW screen test with "Han" saying "Now wait a minute. She's on Alderaan. No, no that's impossible. Nobody, I mean nobody dares venture near the system of Alderaan. I'm a freebooter, boy, not a revolutionary. You're on the wrong ship." Does anyone have a copy of an early script that explains why one couldn't go near Alderaan?

Well, I'll keep this short and close with a quote from Patrick Stewart on SW: "I would like to be taken back to that Saturday night 20 years ago and have all of that same excitement and naivete and innocence reawakened. It's not a lot to ask, is it?"

TERRIFIC MEDIAWESTCON

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Before getting into the LoCs I must comment on this year's MediaWest*Con. As always, it was wonderful getting together with so many old friends, meeting new friends, and discussing SW and fanfic writing. This year seemed especially terrific as more fans seemed to intermingle instead of remaining only within given groups.

The few panels I attended were lively and energetic with the exchange of ideas and number of speakers. Congratulations to Wanda Lybarger on her surprise birthday party, also. Barbara Anderson and Company, you did a great job! Thanks to all who voted in the STAR aWARDs and congrats to all the honorable mentions and winners. Ditto for the FanQ winners. It was also great to see so many SW zines available this year. I wish continued success to all the editors/publishers. In spite of returning home with a raging case of acute bronchitis (and the consequential plane ride in torture), I'm eagerly awaiting next May already. Hope to see you all there.

Now to the letters.

Chris Graham: I seem to remember when SW chocolate molds were available years ago, along with a Vader helmet cake mold. I also saw a few SW chocolate lollipops circulating at the con, though I never learned where they'd come from.

Your comments regarding a Force-sensitive needing another to train them are interesting. I've always suspected that one might feel a difference internally that sets them apart, perhaps precognition, etc., and that one could work alone to hone certain skills. However, as in many facets of life, a wiser scholar could help one reach far beyond what one alone might accomplish. There would be exceptions, of course. For instance, and mundanely speaking, there are some fabulous self-taught artists and writers, while many more benefit enormously from higher education. Could a Force-sensitive be similar? Able to develop skills — levitation, vision, etc. — in one field while remaining ignorant of or rudimentary in others? I believe so.

As for 3PO's reference to the "Maker", I *do* think he is referring to a craftsperson literally, probably the very first creator of working droids without whom no droid would exist or would be radically different from those we know. Perhaps the reference is not to the physical creator but to the programmer.

I prefer to believe that Leia was adopted by Bail and his wife after her mother died and that she'd been told her real father died before her birth.

When Luke sees his face inside Vader's helmet during this test in the tree on Dagobah, Luke is unaware of his physical relationship with Vader. Therefore, the revelation has many possible meanings. It could be a warning that Luke could become as Vader, of their hidden blood ties, of the "good" within Vader, etc. Luke's reaction is alarmed but also confused by the symbolism, IMO.

I'm no scientist, but my best guess regarding a cloaking device for the *Falcon* is that it may require a large amount of room for a generator or power source capable of creating the effect. That would explain why only larger ships are so equipped, though I cannot recall a cloaked ship being mentioned in the films aside from that one remark.

Pat Grant: Unfortunately, I do see a rift of sorts developing in SW fandom over the prequel. It already exists on a lesser level with those who only accept the first films and those who accept the novels, role-playing material, and so on. However, I believe that if we maintain our tolerance for all aspects of SW fandom, we'll survive. For instance, I don't read the pro novels nor do I read the comics or roleplay, but I also don't have a problem with those that do or who incorporate that material into their fanfic writing — so long as they accept my right to follow only the films in my views and my writings. Where I see trouble looming is if we allow no room for individual expression, insisting that there is only one absolute "right" galaxy.

I liked your answer to John Fredericks re OWK on Tatooine. I agree, though I would add that in addition to being Luke's protector and eventual teacher, Obi-Wan also saw Luke as his chance to make up for the mistakes he'd made with Anakin, either real or perceived. This may make his lonely vigil less altruistic, but it's more believable to me.

I agree whole-heartedly with you about Leia's grief coming over her sooner or later. Ditto for Luke. But I think only those of us who have lost loved ones can really appreciate this truth.

By the way, I'm a former K-Mart slave myself.

Judith Klinger: I know I've said it before, but I want to thank you again for that gorgeous big Luke picture. I sure enjoyed our long talks at MWC and hope to see you again next year.

Your opinions/assessments of Luke's character all made perfectly logical sense to me and I applaud your insight.

Your questions regarding Force abilities and family ties brings up some interesting possibilities. I think there are probably different levels of Force talent, like ESP or telekenisis. Some, including Leia, could have low levels, unable to do more than empathize or mind-link (for lack of a better term) with others more powerful. I also believe the ability probably does run strong in some families, but that it can appear in anyone.

Gerald Crotty: Perhaps teleporting was prohibited or outlawed after the Clone Wars, all technology destroyed. That would explain Luke's wistfulness when speaking of it. It could have been abused and then mutually annihilated by those *rare* few with the knowledge. Just a thought.

This is dreadfully short and I'm sure I've missed many things I wanted to address, but I'm still in the grips of my illness (under medication so forgive my errors, please) and suffering post-con withdrawal at the same time. I'll do better next time, I promise.

One question I'd like to throw out before I retire to my sickbed, however. This came up at one of the MWC

panels and I found it most intriguing. Did Vader know — at the end — who Luke's sister was? He never mentions Leia by name after all and one would think he should. Could he only have sensed that Luke had a twin sister without realizing that it was Leia? I look forward to your opinions.

'Til next time, good health and warm weather to all. Yes, even you, Kittle!

IN STAR WARS COUNTRY

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June 15, 1997

I'd been planning to send a last-minute report about seeing the Special Edition for SE 47 — now I'm glad I didn't. About everything I would have mentioned has been said (and said better) in the opening section, so I can keep my comments short. I was in New York at the time — though that trip truly felt like a journey into *Star Wars* country — and had a ball watching ANH in a huge theater packed with a totally excited crowd that kept cheering throughout the movie. I loved it, and I loved being there. Like Judy Yuenger said, I would have enjoyed it without any added scenes or revamped SFX, and although I'd seen ANH a hundred times before, lots of details kept surprising me, and they definitely weren't all new to the movie. Goes to show how much you miss watching movies on video only! The Greedo-shoots-first aberration really jolted me for a moment but couldn't ultimately spoil the fun. I still grieve over the missing Tatooine scenes, and I sorely missed Luke's reaction to Biggs's death. Perhaps someone inadvertently scratched or tore up the negative and quietly let that piece drop to the editing room floor? That would be the only plausible explanation for such a mindless omission.

I don't have too much to say about the Special Edition of TESB either, because earlier anxieties that my favorite in the trilogy could be disfigured by the face-lift proved to be unfounded, thank the Maker. Luke's added scream during his fall was unnecessary, and it sounded too much like Tarzan, too (wonder where they got *that* sound from...). I probably overlooked a lot of the added FX, because I always get so carried away watching that particular movie.

Meanwhile, I've been to MediaWest*Con again and spent another wonderful five days with a number of you in

Lansing. Thanks to everyone for making me feel so much at home! I hadn't thought it possible before, but this year was even better than the last ... if it keeps progressing at this rate, I might have severe difficulties readjusting to a bleaker reality after MWC next year. :)

But I'm late already, so on to the LOCs right away.

Chris Graham: I don't think that Force-talented infants would accidentally levitate their toys or nanny droids either, but there might be other ways in which the potential makes itself known — at least to them. Spontaneous empathy with other people's sentiments, if they're intense enough, for instance, dreams/visions, or simply a special sensitivity. It obviously takes extensive training to develop these abilities and allow someone to make active use of them, but I still find it odd that Luke should never have noticed anything peculiar about himself — unless, of course, his talents were blocked (for security reasons?) at an early age.

You think the Force kicks in together with rampaging hormones during puberty? Now *that* would turn every pubescent Force-sensitive into a walking hazard ... from using mind control on love interests to channeling some extra power into landspeeders — virtually nothing would be safe from them, at least if they're male. :)

Yes, there is that catch to Luke having to reorganize the Jedi with little or no knowledge of their history — which makes it particularly interesting. Where would he find that information? Imperial records would give only a very one-sided version, and if the Jedi's own records have survived the purge, they must have been extremely well hidden. Surely Palpatine realized that in order to wipe out Jedi philosophy, he would have to delete or rework their writings, too. But perhaps Vader indeed had plans of starting a new order with his son and salvaged some of the information for that purpose?

I enjoyed your speculations about a droid religion. It's obvious that at least some droids have complex personalities, so why should their thought processes exclude the belief in metaphysical entity? More than that, such a belief could help them cope with human irrationality and the general chaos around them. By all means, go on speculating...

I don't think Han was "doing without" all through those supposed three years between ANH and TESB (it still seems like a very long time for so few visible changes in either the characters or the Rebels' general situation), but I can't picture him "dating" either. He's so vocal about not getting involved with anything or anyone (although he gets himself neatly entangled at the same time), that dating would seem too much of a commitment already. He probably knew how to seize opportunities when they presented themselves, but didn't care enough to chase after them. Han seems to value self-sufficiency more than

anything. Apart from that, I don't think there was a budding relationship between him and Leia to speak of, rather an uneasy attraction across a distance.

Why would Palpatine keep Vader's former identity a secret? I think the publicity value of a mysterious, all-powerful, faceless figure is ultimately greater than that of a converted Jedi. The terror of something incalculable is always the most effective, and if someone were to look for Vader's hidden weaknesses, his origins, former attachments etc. would give them a place to start.

I have only the vaguest memory of thermodynamic laws and such, but here's my theory on cloaking devices nonetheless: what if a certain energy level must be reached to allow the generation of a distortion field, or projection, or whatever it is that creates the illusion of invisibility?

Matthew Whitney: Could Luke or Han ever shoot anyone in the back? Well, why not? (No hate mail here, sorry.) It depends entirely on the situation. These people don't act heroic all the time, they're not saints, or there'd be nothing human left in them for us to identify with. Anyone can panic or overreact, and if someone kills your friend/mentor right under your nose, you don't stand back to consider ethics. Luke looks so outraged when Kenobi dies, I think he could have done almost anything, given half a chance. In ANH as a whole, Luke clearly doesn't worry too much about the ethical implications to his actions — it's part of his personal development that he gradually begins to understand larger concerns and the consequences to every decision. Which makes it very easy for me to assume that in ANH Luke harbored only a vague resentment of the Empire which didn't keep him from applying to the Imperial academy, much like you suggested. He obviously considered joining the academy the (only) possibility to get off Tatooine, become a pilot etc.

I've never felt entirely comfortable with the notion of Han's military background — Han is about everything military discipline won't tolerate! — but I can imagine that he joined in the hope of using military education and training for his own purposes.

A. G. Steyn: Hope you got a chance to read the "50 Reasons Why We Hate ROTJ" cover story in *Sci-Fi Universe*. You'd love it.

Pat Grant: Like you, I feel kind of obliged to buy the pro books and find out what the official gossip is. But it's tough duty sometimes.

Hmm... Kenobi must have had a pretty exact vision of the future to foresee all those detailed consequences of his own death. It's quite possible that he believed Luke's interaction with his father would eventually bring about Palpatine's downfall, but in TESB he's against Luke's leaving Dagobah. Like Yoda, he considers it too early for Luke to confront Vader (and learn about his parentage). In

ROTJ, he objects to Luke's approach and explicitly refuses to see the good in Vader. It's also quite obvious that not even Yoda could predict future developments in such detail. All of which makes me think that Ben still took one hell of a risk when he let himself be killed by Vader in Luke's presence. It definitely strengthened Luke's perception of Vader as the arch-enemy — and how should he not react with anger, or even hatred?

Regarding Palpatine's original plans for the Jedi: Yes, and what about the visible friction between the Imperial military/technocrats and the Force-users in ANH? Perhaps at an earlier stage, Palpatine was forced (pardon the pun) to exclude the Jedi from political power: Vader's influence doesn't seem to sit well with at least some of the military leaders. It makes me wonder whether there was an opposition within the Empire, and how Palpatine managed to stabilize his rule. Electrocuting people at a distance really isn't enough to organize such a vast and complex political system...

Marti Schuller: Well, we certainly did make time for a smoke- and gabfest at MW. :) As for sterilizing Luke: You're not alone. I think the same happened in one of Ellen Randolph's stories. Still, it's a bit surprising that SW writers in general haven't explored the possible side- or after-effects of Palpatine's fireworks in greater detail. Okay, it came up in *Truce at Bakura*, but dropped from sight again within a paragraph or two. Or are there a hundred-odd fan stories I've missed?

Tim Blaes: Liked your comments on the "flawed detail that creates an elegant whole": I always felt that way about my favorite movies, books etc. but didn't realize there's a specific term for it. Good! Now I know why I feel so uncomfortable with Lucas's "improvement" policy. However, I suppose those added dinos in the Mos Eisley sequence will be visible as a newly inserted flaw within a year or two: it definitely points to another moment of creation, namely that of *Jurassic Park*. Now where's the elegance in *that*?

Gerald Crotty: I'm not sure I agree with your take at Luke's failure at the cave: Yoda's quite outspoken otherwise — which makes me think that if he says *failure*, then that's what he means. Failure to understand, sure, but perhaps the entire experience could have been quite different, if Luke hadn't insisted on a martial approach. I don't think he was supposed to have tea with Daddy, Z.P., but what if, for instance, he'd met Anakin instead of Vader? Just a thought.

The TESB time frame is interesting. It really gets ambiguous in the middle part, which at some point led me to wonder whether time passes at a different pace on Dagobah. While Han and Leia spend no more than a few days on Bespin (perhaps even less) before Luke arrives, his training period has the feel of a much longer duration

involving slow and subtle changes. Did anyone else get that impression?

Maggie Nowakowska: I very much enjoyed your comments on Luke's mystical Force experiences and the "ecstasy of life". You're right that such experiences are underestimated or considered esoteric at best in our culture, but if you've ever read mystical texts (such as those written by medieval religious women), you can virtually feel the joy of living and the tremendous energy generated by it. I like to think of Luke as someone who has access to a wider range of experiences than the average human being, although that may include a tremendous solitude at times.

On a more personal note: Being a notorious and dedicated brooder myself, I deeply sympathize with your efforts of lightening up your partner's mood. I guess it won't help much if I say this, but I think of brooding and worrying as getting rid of negative energy, and it usually stops in its own good time. There's little anyone else can do about it.

Like you, I'm not at all interested in the "suburban aspects of family life" or equally pedestrian concerns which sometimes seem to clog the pro novels. Not that these books shouldn't address contemporary issues (which would be near impossible to avoid anyway), but the advantage of science fiction and fantasy is that you have all the liberties of addressing them in a different way and opening new possibilities of thought through the combination with unexpected, possibly alien elements. Nanny droids and such sci-fi deco elements aren't quite enough to make a difference.

I'd have to stretch my imagination somewhat (always a useful exercise) to think of a younger Palpatine as "cool, modern, hip" ... he must have had a brilliant publicity strategist at the very least. Actually, I tend to think that Palpatine kept himself very much in the background of the political theater and used others to establish his "new order". On the other hand, it's easy to imagine that the Jedi could have been considered fundamentalists who only ever made public appearances to warn people against straying from the path of righteousness — in other words, querulous and tiresome in the eyes of a younger generation.

Z. P. Florian: I don't think the big SW revival of this year can ultimately turn it into mainstream. SW has always been part of mainstream culture, but there are elements by the plenty that will never fit into mainstream. Over here, SW is generally considered kid stuff: I've long gotten used to being frowned at in comic book shops, because the intellectual avantgarde buys hip underground comics. But I won't apologize, I won't.

A very succinct definition of Luke's character: "the guy who won't turn".

Probably the reason why some of us are so interested in

exploring his limits — it's approaching the core of Luke's identity.

I agree, a wife's (presumed) infidelity couldn't possibly explain or exhaust the reasons why Anakin turned to the dark. I find it hard to imagine that a single event could have caused such a development: surely there must be character complexities and a whole string of decisions involved?

I'm sure Han would be *extremely* ashamed to die in the dirt rather than go out in a blaze of glory ... if a character is destined to meet his end between the stars, it's Han. (I'm an incurable romantic, I fully realize that.)

I have no idea why people consider sex more dangerous for kids to see/hear about than violence. However, I remember that the ongoing debate about violence in the movies/on tv had reached another peak in 1977, resulting in my parents' decision that by no means should I go and see *Star Wars*. Tell that to a thirteen-year-old and make sure she's hooked for life...

Suzanne Godsalve: Interesting quote from *New Rebellion* — "Recklessness that Anakin shared with his uncle at times" ... I only wish Luke would show just a little bit of recklessness in the pro novels from time to time. At least he got to wear tight pants instead of patchwork robes in this one — a redeeming quality certainly worth the mention.

Rich Gawel: I don't know about Han transforming from criminal to a "fully reformed member of society" ... I keep thinking that was just a temporary lapse. Seriously, it makes him sound a little dull — takes the romantic edge off the character, so to speak. And why should his shooting Greedo be considered any more cold-blooded and cruel than X-wing pilots firing at TIEs before they get a chance to blast back at them?

The Marvel Comics storyline you mentioned (involving the troubled partnership between Lando and Chewie) sounds interesting. It probably doesn't tie in well with *Shadows of the Empire*, but then again, although that book had some very interesting ideas, it was also a let-down in other areas. Whoever expected explanations for the striking change in Luke must have been disappointed. At least I was.

Yes, let's consider all the pro novels alternate universes. That's how I can easily enjoy the better ones, despite pig-headedly disbelieving the general development of the major characters and the Rebel Alliance/New Republic in those books.

Cheryl Pryor: I agree, the pro novels are good to have for the cover artwork, some of which is really brilliant. Talking of cover artwork: great to see you and Vader finally featured on the cover of a major zine... :)

Did you get to see *Devil's Own* in the meantime? Nobody seems to like that movie much, and it disappeared

from the theaters again within two weeks, but I enjoyed it tremendously.

See you all next time!

♫ DISSERVICE TO BOUNTY HUNTERS

Pat Grant

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May 18, 1997

Hi! Well, here it is, less than a week until MediaWest*Con, and I can't wait to see everyone!

OK, first I want to share my views on the Special Editions. WOW! I have to say that while I was avidly awaiting their releases, I was a bit teary as well. Well, I didn't have a problem with any of the new stuff at first, but I do find myself agreeing with everyone about the Greedo shooting first scene, although perhaps for different reasons. My feelings are that it makes Greedo look even worse than Han. Sure, he beats Han to the draw, but he *misses!* And at point blank range! Doesn't say much for him as a bounty hunter. I think the scene does a disservice to *both* characters. But, beyond that I loved everything new, and especially the singer at Jabba's palace flirting with Boba Fett — hysterical! And the finale showing all the celebrations going on was very emotional! (Did everyone catch in the scene on Coruscant where they were toppling the very large statue of Palpatine?)

sigh Three more tapes to buy...

Chris Graham: Hi! Just wanted to let you know they *do* make, or at least they did make, SW character candy molds. I've got a couple of them, although they're so old they're beginning to crack up. It would be nice if they would re-issue new ones though.

I also remember seeing copies of "Fall of the Republic." In fact I think I picked up a copy myself, but I can't find it now. If it should turn up I'd be glad to pass a copy on to you. It was a supposed script for movie #1, which we now know, and most of us were sure of at the time, was a bogus script. But it was interesting reading.

You asked about the difference between training a Light Jedi and Dark. Well, we've never really seen the training of a Dark side user, but I would imagine there would be many differences. Yoda stated that a Jedi's use of the Force works best when he is at peace at calm. I think Luke's training on Dagobah, all the running and such which would get the heart racing, was to teach him how to retain a sense of calm under any conditions. But with the Dark side, they draw from anger, hate, negative emotions. I imagine that they require much different circumstances

for training, circumstances where they are pushed into anger and aggression. It would be interesting to see some Dark side training in the next movies.

And technically, Ben never told Luke to kill Vader. He said he had to face him, which could mean a number of things. Perhaps he thought that in facing him, Luke might have a chance to turn him back to Anakin without killing him.

I think Luke saw his face under the Vader mask for a simple reason. Yoda told him he would not need his weapon inside, in fact he told him he would only face what he took in with him. So he takes in the weapon anyway. An aggressive weapon. I think when he saw his face it was the Dark side telling him that if he follows aggressive ways he will become his father.

I have a theory about the cloaking device. Perhaps they were in the beginnings of that technology. Remember our first computers that took up whole rooms? As technology grows things get smaller. So perhaps they could only fit the hardware aspect of the cloaking device on a very large vessel at this point in time.

Matthew Whitney: Why would Luke want to join the Academy Biggs went off to? Because all of his friends were there and he wanted to be with them. Aunt Beru says something about this to Owen, that all of Luke's friends had gone. I don't think Luke even thought as far as serving in the Empire some day, he just wanted to be with his friends.

A.G. Steyn: Jeremy Bulloch also played an Imperial Lieutenant!? Really? I didn't know that. Which one??? Oh, and what about Captain Needa? I always thought he was rather good looking.

Debbie Kittle: Hi! Well, I found the *Millenium Falcon* puzzle, but not until after I found the newer 3D puzzle of the Imperial Star Destroyer, which I did get. Phenomenal, although I did find it impossible to keep it together on its own. I finally bought some poster board, cut it into pieces fitting each section, and glued them together for support. Now I can practically play toss with the thing! I do still want to get the *Falcon* though.

I have to agree with you about the 3rd book of the Blackfleet Crisis. After all the support I gave the first two books, and I still think they were written well, the 3rd book did seem to let us down. He just didn't go where I thought he'd go with it. The part I liked least was having the people from the race of the woman who was with Luke turn out to be an "all-powerful" force, which Luke was relying on to "save the New Republic." I feel that this should be a role for the Jedi to play. And Leia never did really redeem herself. I was really disappointed. It had a lot of potential, but fell short.

Judith Klinger: Are Force abilities necessarily genetic? Good question. I don't believe that the ability to use the

Force itself is genetic, but possibly your potential strength in it may be. Similar to real-life talents and abilities. We all, unless mute, have voices and the ability to sing, but some are much better at it. And the same with artistic talents — we can all draw, but some can only do stick figures while others are named Monet, Rembrandt, and Picasso. There seems to be genetic connections with these talents. Although two siblings may not display the same talents, one may have inherited the father's genetic talents while the other got the mother's. It could be the same with the Force. We would all have the raw ability to tap into it, but some are just stronger than others.

Do we consider Lucas' statements canonic? Well, if not his, then whose? While he does change his mind alot and helps to spread misinformation and rumors to keep us off the track before a movie, he is still the creator of the series, which in essence makes him the god of the SW universe. So, yes, I believe his statements should be taken as canon.

Yes, the Empire did happen within Anakin's lifetime. Before the Empire there was the Old Republic and the Senate. Palpatine was elected in as President and later declared himself Emperor, creating the Empire at that time. It was Palpatine who brought Anakin over to the Dark side of the Force. Of course, a lot of this was only covered in the novelization of the first movie, and did not come out in the movie itself, but is still pretty much accepted as the general history of the Empire. It has been pointed out to me by Tim Blaes that Lucas did not actually write the first novelization, that is was ghost written by Alan Dean Foster. But I'm pretty sure that Lucas would not have allowed his name to go on its cover if he hadn't approved of everything in it.

Marti Schuller: I hate to say it, and I never really thought about it before, but your theory that as a result of the Emperor's attack on him would have made Luke sterile really does make sense. Poor Luke!

Tim Blaes: I thought it was funny reading about how you highlight sections in SE and make notes in the margins. I do the same thing. It helps me remember later what I wanted to comment on.

I hate to point it out, but the actual name of the music used in 2001 was *Also Sprach Zarathustra* (not Zsuzsa).

Sorry to hear about your station only just getting *Hercules and Xena* and putting *Xena* on only at 1 a.m. Yuck! I love both shows. We're lucky here in Lansing, channel 47 runs both shows about 3 times a week and each time they are back to back. And those of us with cable also get it on Saturday on WGN. I didn't like Gabrielle at first, but she grew on me and now I really like her. I also like the on-going characters that show up on both shows, such as the Prince of Thieves.

I haven't decided yet whether or not I'll run a

Highlander game at Media this year, of course by the time this is printed you'll know if I did or not. If not this year, I definitely will next year.

I agree, NASA does know. The Face on Mars as well as other structures around it were flagged as artificial, there have been many shows on about it. Trick of the light indeed. Typical government cover-up. I wonder if we'll ever see a manned expedition to Mars including an archaeologist or two to check them out?

Maggie Nowakowska: Regarding the Indy scene with the swordsman, I saw an interview with Harrison Ford where he said the scene was originally written for him to fight the guy with his whip, but when it came time to film the scene Harrison had a sudden attack (he'd been having a diarrhea problem ...) and had to get out of the scene quickly. Rather than just stop and run, ruining the scene, he just pulled out the gun and "shot". They cut then and he took off quickly. But they liked it and decided to leave it in, and added the effects (such as the sound of the gun shot) later. I'd hate to see this scene taken out — I don't care if the Swedes didn't like it.

Z.P. Florian: Some people don't consider a spouse's infidelity as being trivial. Consider people who commit murder over it. We know nothing about Anakin at this point in his life or what might drive his actions. Anakin's fall to the Dark side may have nothing to do with a political agenda, such as your question as to whether a man would become nazi or communist just because he caught his wife with another man. Consider a man, Anakin, feeling rejected by his wife, is approached by Palpatine luring Anakin to his side by offering him a sense of belonging, and perhaps feeding Anakin's feelings and giving him "a shoulder to cry on." Jealousy is also a negative emotion just like anger, and could be used to turn someone to the dark side just as easily. Even Yoda refers to the Dark Side as being "more seductive." It was the power and the acceptance that would have turned him, not the politics — which were probably at this point of no importance to him.

That is all just a what if scenario. Personally, I don't think there will be a case of infidelity. I think it'll turn out that Luke & Leia's mother simply was afraid of Vader and what he might do to their children and so took off with them.

As I mentioned earlier, in regards to why I think Luke saw his own face under Vader's helmet when he failed in the cave, I think taking his weapon into the cave was instrumental in his failure. I agree with you entirely. Luke should never have taken his weapon in with him. He wasn't listening to Yoda at all. Foolish boy...

Suzanne Godsolve: Well, since I don't consider any of the pro-novels as being canon, I just disregard the thing about Wedge and Capt. Antilles not being father and son

... of course they were!

The Black Fleet Crisis seems to drawing a lot of discussion. I liked them, mainly because of the court intrigue, the new enemy and their devious use of propaganda, Lando and Lobot being written at all, and I thought the books overall were well written and easy to read. However, I hated the girl with Luke and the idea of their group being better than the Jedi. I felt really let down that first you find out that most of what she told Luke was lies, but then just when I realized that meant that Luke & Leia's mother wasn't one of these people after all (yea!) *then* we are left with it up in question again, that maybe she was or was this girl simply lying again? And I kept waiting for a scene where Leia finally gets to really kick butt, put the enemy in their place, and make everyone regret all the bad things they'd said about her. Well, she did make a final speech. (*yawn*) The 3rd book just really let me down.

Rich Gawel: I agree. The Han shoots Greedo scene *is* pivotal in Han's character development.

I slightly disagree with you about Black Fleet Crisis. I found the Luke scenes to be far more boring than the Vagabond ship scenes, at least at first. By the 3rd book they were both quite boring and took too much away from the Leia dealing with the political problems scenes.

You mentioned ID4's rip-offs and you didn't mention that opening scene with the huge ship coming into view in space and moving in to take up the whole screen. Now where have we seen *that* before? Loved ID4, but it was also a lot of fun picking out the rip-off scenes.

Well, I guess that's about all this time. Oh, hey — one last thing... Did any of you catch *Real TV* — the episode where they show footage of the original screen test for *Star Wars* with Harrison, Carrie, and Mark? Hysterical!

THANK YOU!!!

Wanda Lybarger
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Hello, everyone.

Since I'm not online, I'd like to use a bit of space in SE to thank everyone for their kindness at MediaWest. My mother may have been instrumental initiating a 50th birthday surprise during the con through some friends, but everyone was so wonderful to be there. Actually, when I got home, Mom said her intention was for it to be a sort of birthday party for everyone for the year, all the people I come home from the con every year saying how much I enjoyed their company ... a celebration of "Us", if you will.

So, happy birthday to each of you on your days and count the candles as part of your own. For various reasons, it had been a downhill couple of years. Thank you all for so generously "recharging my batteries". It's a privilege to call you friends.

MAJESTIC VISAGES

Catherine Churko
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July 17, 1997

Hello, SE'ers. Happy Spring into Summer. I hope everyone is doing OK, at least. Condolences and best hopes for anyone suffering with/through losses, illnesses, injuries or other traumas — for better times ahead.

This may make it under the wire. At least I have a typewriter again.

As for Moi, I'm making my way through rehab bit by bit. Around April I cleared up some stuff really stressing me out there. By mid-April, the start of greening trees, flowers, longer & higher light (sun) gave me more energy. Lots more to go. One of the big challenges is going to be handling the heat/humidity of the summer while doing the 25 hr/5 days rehab (vs. last summer's 6 hrs/3 days). See how my endurance and confidence holds up/increases.

I did get to DC again. This time was only 1 nite/2 days. I was waiting for sunny, dry weather and dealing with my endurance/exhaustion worries/phobias in the higher heat possibilities. We had been doing a lot of extra work and cleaning in rehab for 3 weeks before I went away. Between the anxiety (can affect muscles) and tiredness, my legs were achey and tight and I did walk slower and less than last year.

I did enjoy myself in between being worried and angry (couldn't do like last year) the first two-thirds. Then I did more Chi-Quiong breathing exercises on the Mall, and I finally accepted that I could not do certain things at this point. I was able to drop the anger and most of the worry and consistently enjoy myself for the rest of the trip. Took some good photos, too. But I have a little light-leak which does effect some photos. Doing some tests now.

I did see the Hubble Telescope life-size model at the Air and Space Museum (which was my intention). It was great, even without them being able to put up the unfurled solar panels. They are only on the small model. Those who love deep and near space photography should punch up NASA's website and go into the photo gallery page. Majestic visages.

Other SF Realms: I was happy with David Brin's new

trilogy (on book two now), even if some critics were so-so about it.

After reading about the last book (newest done and end of the epic chronologically) in Gregory Bendford's "Galactic Center" universe ... I was intrigued. I never got to get it from the library until recently. Then I found the earlier books, so I put the latest one back and took out the three earliest ones. I just started the first one, *In the Ocean of Night*.

Crossing into SW-land: Could someone send a copy of "X Jedi, the SW/X-Files" to me? Of course I'd pay xeroxing/postage. Our library's systems computers can't open the SW Library's files. So I can't get the stories even up on screen.

The Trilogy Redux: One thing I didn't see mentioned (not major but I liked it) was the desert sunset as R2 rolled along alone. Then or as this happened, he crossed a stone bridge. It's before the Jawas find him.

Yeah, the *Falcon's* lift off and the bigger, busier Mos Eisley were great. Not knowing about Biggs' scene was a neat surprise. I should have guessed that if ILM did much of the fancy FX in other films, especially Trek planet explosions, etc., with the expanding wave front of light, I could have guessed they might fiddle with the DS1 big boom. Looked good, but I was annoyed it showed up in the TV trailer ad and spoiled the surprise.

I saw TESB and ROTJ later on into their runs so there wasn't much audience. I don't have a VCR yet, so I only see the lot of them here and there on TV. Truthfully, some parts have become a little tiring so I've forgotten certain stuff. Some things I wasn't totally sure I'd just forgotten about vs. were new.

Of course, there were things stunningly obvious. The flyovers of Bespin. Turning some of the windowless corridors in Bespin into the first balcony and big windowed areas our heroes ran through. That was *beautiful*. Did they show Luke falling more in the revelation scene in Cloud City? And wasn't him getting out of a bunkbed new? Did they show more ice fields on Hoth? (Hah, DK should know *that* one.)

With the risk of being pelted with cans of Banth-Spam ... I missed the Ewoks Celebration Song at the end of ROTJ. (I'm ducking!) The new music was nice enough — reminded me of an 80's New Age musician I liked. But I missed the little critters' refrains. The fireworks and rejoicing over the fall of the Emperor on the other planets were wonderful. But I was a little distracted by the music change.

Of course, the classic scenes sent the chills/thrills through me up there on the Big Screen. Is there a list of all the new stuff?

JMS has said he hopes he can make any B5 prequel stuff so intriguing character/events-wise that people will be

so drawn, they'll forget they know the ending of later times. I hope GL has that goal.

This happened with me in the Darkover books. I read the (then) last one chronologically first. I said how will I be interested in the books relaying these characters' *parents'* times? But she drew me in and it worked! I think if he does it more soberly, but with flashes of humor, it will work well. We'll see.

Chris G.: Zenna Henderson's *The People* had children grow their psi-abilities along with their physical and intellectual development. There were those who were precocious and puberty did (I think) often boost their powers. Each had a different range/mix of talents.

Matthew: Hope things are less hectic now. Liked your comments about the evils of the empire and what would be known of them (*i.e.*, by Luke, etc.) I'm half asleep so perhaps my ethics are half-asleep, too, but would not Luke taking a potshot at Vader be something like shooting one of Hitler's inner circle? Would people have felt ethical pangs if someone had shot Goebbels, Eichmann, or Hitler himself? It's not an exact analogy — since we don't really know Vader's motives, re what to do about Palpatine, how much he might have fought him later, etc.

A. G.: Interesting ... I always thought it was ... "life creates it". No mangled syntax meaning. But it could be the reverse. It would be Easter-related religion ... and shamanistic thought, since Western thought does not think a ship or the land (comprising plants and rocks/soil) is alive (but shamans do). Actually that works either way, maybe.

Debbie: Since I wasn't feeling that great, maybe just as well we didn't get together that day. Thanks, anyway. :)

Pat: Glad your ordeal is over. I often thought singular (or mostly) weather/climatic environments on SF-story planets was often a product of design budgets more than creative laziness. Cost more to create a very variegated world(s). Sometimes it could be for drama, too.

Marti: What about, at least, your library for web access?

Tim: Ooooo. I didn't know about that surveillance stuff. The one that struck me more than "the face on Mars" is the pentagonal-based pyramidal mountain. As a visual artist, that a mountain could assume that shape through natural means alone ... hmm?

Gerald: Maybe they stayed up 48 hours straight that "day"?

Maggie: Thought of you when I was going through on a tram. Azalea Way in *full bloom* at NY Botanic Gardens. Were those Mad cartoons in one magazine or scattered? I have the original trilogy parodies.

Z. P.: It must have been one of your "lurid" tabloid tales of Anakin's rise in a mid/early *Wookiee Commode*.

Rich: It was happy camper time! I read a Sci-Fi Channel BB post of someone who played *V* in the

schoolyard, the way my cousins and I played *Man from UNCLE* as kids. :) JMS did a later *V* treatment.

Cheryl: Same idea for me re Luke/failure to cave. WIWO. Weapons in/weapons out, so to speak.

Amanda: Here's to you and your mom. I'd have squealed with delight had I seen you (knowing it was you) on TV.

Health and fun to all, until we meet again.

TRIBUTE TO A SPECIAL FAN

Tim Blaes
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June 15, 1997

Rebecca Hoffman, former zine editor and friend to many, died March 27 of an apparent heart attack. To say this woman was my best friend seems somehow to be a gross understatement, and I feel as if the better part of me has left with her.

Some of you longtime fans may remember *Southern Star*, a ST/multimedia zine. Other interests drifted her away from active fandom, but she remained a fan at heart. The last two movies I saw with her were the SpEds TESB and ROTJ.

Regarding the SpEds: Most of the alterations/additions to SW didn't bother me, but only a small percentage truly added to the film. Just before Ben does his "you don't need to see our identification" bit, I wanted to yell "Get that @#\$(% Ronto out of my face!" Those things scurrying around Mos Eisley looked smaller than two meters, so I don't think they were womprats, but perhaps they were wompmice.

The final battle over the Death Star seemed shorter, and John Williams' accompanying soundtrack seemed lacking the resonance of the original cut. The original cut lingered over the explosion of the Death Star in a satisfying way; the SpEd version is fancier (with effects lifted from *ST: The Undiscovered Country*) but less astisfying.

A modeler friend of mine, Geno Dykstra (who is related to John Dykstra) didn't notice Greedo shooting first, but insists that the CGI spaceships do not match the original models. We all notice different things, I guess.

The SpEd of *Empire* came off better. The new Wampa scenes were good, but nothing they couldn't have done before. And all those new windows on Cloud City did open the place up. What puzzles me were comments made by the SpEd producer alleging that "there are no missing scenes from *Empire*." What about the Wampas the Rebels captured and C-3PO turned loose on the Snowtroopers,

Luke & Leia's near-kiss in the med-center, and a handful of scenes on Dagobah? There could be valid aesthetic argument against including these scenes; not every out-take is worthy of being included, but denying their existence is kind of silly.

In the SpEd of *Jedi* the music for both the Max Rebo Band and the Ewok celebration came off better. The Sarlacc now looks less like the "vagina from hell" and more like Audry II from *Little Shop of Horrors*. I'm still not sure that there would be riotous celebrations on Coruscant, at least not at first.

Chris Graham: Bail Organa was allegedly involved in what will be the first trilogy, and should have first-hand knowledge of the Jedi, so I'm sure Leia would be aware of Darth's ability with the Force.

I've wondered about Leia's Ewok village dress myself. If it wasn't originally owned by last month's stew, then the Ewoks must have made it, and on rather short notice. The image is invoked of a bun of Ewok tailors, using vines for tape-measures and a sewing machine straight out of the Flintstones. The style is a bit odd, considering that the Ewoks don't wear much in the way of clothing themselves.

It's hard to tell exactly what Han's "needs" are. We have no more evidence of Han's sexual behavior than we do of Leia's or Luke's. It seems to be a common assumption that Han has a woman (or three, or four) in every spaceport, but what if that assumption is wrong? What we need to answer these questions with are additional movies set between ANH and TESB. As soon as I get my time-machine with "sideways" capacity, I'll do my best to see they get made. Until then we're stuck with zines and our imaginations.

Vader/Palpie?!? Eeuueww! That's so twisted I can almost see it. Not that I want to. Pardon me if I hope this subject is passed over in the fan-fic.

Matthew Whitney: I'm betting Luke's first shots after seeing Ben die were probably at Vader, not the stormtroopers.

The stormtroopers on Tatooine may have been from the Imperial equivalent of the National Guard, who only put on the armor every fourth weekend, unless mobilized for a specific mission.

Not all haunted lightsabers would have to be Dark Side.

I blow way too much money on comics & zines, but I really wish I could get into the MicroMachines. Those little plastic ships are so cool. And the "Action Fleet" toys are exquisite! Have you seen the two-packs of the X-wing, snowspeeder, AT-AT, and Imperial shuttle that also include smaller versions based on the pre-production art? I wish I could pick these things up in bulk right from the factory.

A. G. Steyn: Before you ask if droids feel pain, ask what is pain?

Debbie Kittle: I wasn't able to get any of those neat Taco Bell toys. You wouldn't have any extras, would you?

Pat Grant: Do you remember the *X-Files* episode about Clyde Bruckman, the insurance salesman who could predict people's deaths? When Scully asked how she would die, he said, "You're not going to die." Now, the author of this episode explained that Clyde liked Scully and just didn't want to give her such unpleasant news, even if she didn't believe it anyway. But this being fandom... What if Scully were to take to carrying a sword around with her, and Mulder is left with the feeling that his partner is an X-file?

I've recently lost someone close to me, and I've yet to find a way to relieve myself of the grief I still feel. If only it were as simple as wailing over an ash heap. By comparison the destruction of Alderaan is such a huge concept, almost too big to believe, let alone grieve over. Think about it this way: what if a Borg-like alien with a perverse sense of geography simply cut out your home state while you were at some convention? Takes everything down to the mantle. There would be a sense of exile leavening all the emotions you would feel.

Consider also how other Alderaan survivors regard Leia.

Remember the Nissan commercial where GI Joe runs off with Barbie in a toy sports car? In my version it would be Darth flying in, on his TIE fighter to wisk Barbie away, and Ken would've been blasted to bits!

Cheree: Re-casting SW? Bela Lugosi as Tarkin. Boris Karloff as Obi-Wan. Orson Welles as the voice of Vader. John Wayne as General Dodonna. A young Clint Eastwood as Han. George Burns & Gracie Allen as Owen & Beru. James Dean as Biggs. I was going to suggest Mickey Rooney & Judy Garland for Luke & Leia but perhaps we better save them for *Star Wars: The Musical*.

Judith Klinger: Y'know, Luke could have countered the Emperor's ranting simply by telling Old -Prune-Face to "get a life". What good is it to be ruler of an Empire when you're in as bad a shape as he is? Then again, ridicule might have started the lightning bolts sooner.

Gerald Crotty: Catriona isn't the only one who seems to have disappeared. I hope we're not losing our overseas regulars.

The T-16 Skyhopper might also have been something of Owen's left in his garage he let Luke fix up. I do find it a stretch that flying a Skyhopper qualifies Luke to pilot an X-wing. Those kit planes you can order out of *Popular Mechanics* couldn't possibly handle the same as a jet fighter.

I don't think ANH moves quite as fast as you suggest. How long did it take Luke and Ben to get to Mos Eisley? It could have taken more than a day (plenty of time for campfire discussions about the Force). How long was the

trip from Tatooine to what was left of Alderaan? How long from the Death Star to Yavin? How fast can the DS move, anyhow? It may be the biggest, most powerful battlestation in galactic history, but I bet they had to trade off speed for all that bulk and power.

I don't think much of those "steroid" Action Figures, either.

Maggie Nowakowska: Yeah, yeah, George is a father now and wants to set an example for the kids (does this mean that he didn't give a damn before?). But the reality of the situation was that Greedo didn't offer Han much of an option. Things like waiting for the "bad guys" to shoot first, or shooting a gun out of their hand just doesn't work in real life. Ask any cop.

Z. P. Florian: My dad divorced his second wife a few years ago, and the way he sees it, anything she's involved with must be completely evil. But then, my dad is a total mundane pinhead. I'd like to think better of Anakin/Darth.

Susanne Godsalve: It's been a long standing fannish assumption that Wedge and Capt. Antilles were father and son. I know full well that fannish doesn't equal canon, but the Powers-That-Be should have been aware.

What do you think of the "Galaxy of Fear" books?

Catherine Churko: You think *my* crossover ideas are zany. This year I bought a zine with a *Forever Knight/Red Dwarf* crossover in it.

"Don't be too proud of this cinematic terror you've created. The power to direct is insignificant next to the power of the Script." — Darth Ellison.

Rich Gawel: Did you see the SNL segment where Mark Hamill was sold, in chains, on the "Shopping Home Network", and Harrison Ford bought him? The slash-fans are going to love that one.

A bit of ID4 trivia for you. Randy Quaid, in his drunken cropduster character, was originally supposed to fly his bi-plane into the alien megaship. But in test viewing the audience thought it looked silly to see a cropduster flying in formation with jet fighters (me, I like the idea) so new footage of Quaid was shot and the SFX were altered by overlaying a jet over the bi-plane. I thought that jet looked large and rather slow.

In closings I offer the words of Titania, Queen of Faerie, from Neil Gaiman's graphic novel *The Books of Magic*:

"There are only two worlds — your world, which is the real world, and other worlds, the fantasy. Worlds like this are worlds of the human imagination: their reality, or lack of reality, is not important. What is important is that they are there. These worlds provide an alternative. Provide an escape. Provide a threat. Provide a dream, and power; provide refuge, and pain. They give your world meaning. They do not exist; and thus they are all that matters. Do you understand?"

WHO IS WRITING THE BOOKS?

Maggie Nowakowska
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June 11, 1997

I'll start off with an interesting item from an article (LOCUS, June, 1997) on how the SW pro publisher, Bantam, is dropping royalties for a flat fee payment in its new contract for SW writers. Bantam is also dropping any new original anthologies of SW short fiction. What I really found fascinating in the article came after the discussion of just who would sign the new contract:

"Obviously, Bantam could get other authors to write the books, but the name authors usually sell better. When *Star Trek* went to unknown authors and fan writers over a decade ago, the sales slumped. Eventually, they went back to established professional writers."

Now, there's an implication to think about...

Well! It was certainly wonderful seeing everyone who was able to attend MediaWest Con this year! Susan and I had a grand time; we were so busy I almost missed having my daybook to write down appointments. Almost. Thank you to everyone whose votes enabled me to pick up an Honorable Mention STAR aWARD for films; the new art by Nancy S. looks wonderful on the wall.

To the letters:

Chris Graham: I have always thought that C3PO's "Maker" reference was a realization that he is an entity crafted by biological sentience combined with religious overtones picked up through his programming by cultures wherein the concept of a creating god existed. Maybe he simply started imitating the sentient beings with whom he has worked only to find that the phrase gave him comfort.

Regarding Han's social life, I have no trouble with the idea that he may have had a relationship or two (or more) among any interested rebels. Particularly, because of that small exchange between him and Leia on Bespin where he dodges her question/assumption that he'll be off when they get out of their current pickle. That remark could innocently refer to the odd schedule Solo has kept with the rebels up until then, or it could refer to Leia's awareness of Han's up-til-then roaming nature.

Oh, I imagine Leia knew that there were irregularities surrounding her birth, and possibly she even suspected that what she had been told wasn't quite the entire story. Raised amidst intrigue, she probably has quite different attitudes toward such secrets than everyday folk might claim. She may have had reason to suspect any stories she was told, but after Alderaan was gone, who was left to tell

her otherwise? If she did have lingering doubts, her subconscious feelings about Luke as “other than lover” might have also kicked in when Luke told her about Vader, leaving her with only an “of course!” reaction that was instantaneous as well as upsetting. I’ve always felt that Leia’s mixed reaction to the news reflected a complex history regarding the subject of her paternity; that coupled with her ability to think quickly and her inclination to analyze would account for a less than stunned and totally/instantaneously emotional reaction.

I vote for the Luke face inside the helmet mainly representing the potential in Luke (Everyman) to become like Vader. So far, Luke had only been faced with “good” challenges, easy ones in a matter of speaking. He hasn’t yet been challenged on something he really wanted, whatever the cost. When Yoda tells him that he doesn’t need his saber, it’s because the only thing he’ll be confronting in the tree is himself and his own vulnerability to temptation. IMO, Ben wants Luke to “confront” Vader for the same reason (Luke, remember, is the one who assumes that means to kill Vader; he’s still seeing events in me-good/him-bad definition, not in a more subtle exploration of challenging both Vader/Anakin and himself). Ben, being more goal-oriented than Yoda sees Luke’s opportunity for self-enlightenment while in action aimed toward a tangible result. Perhaps Ben made a similar mistake with Anakin and lost him to someone more ruthless/exciting in the kind of actions allowed.

The idea that Vader did know that Anakin had a child but purposely put aside any attachment to that reality is nicely nasty; and I can buy it in someone determined to prove himself willing to do anything for his ambitions, especially in someone young enough not to realize what he is giving up. However, I tend to see V/A in a less vicious light, leaving such sliminess to Palpatine, and leaving V/A as a simpler, more direct kind of power-seeker. It makes him more of a sap, but then that doesn’t bother me since I always saw Vader, or any bully boy, as such: they sell their soul for rock’n’roll and then complain when it doesn’t pay off. Too bad, bucko.

Matthew Whitney: Perhaps Luke was more aware of the Empire’s downside because he lived on what seemed to be a colonial-type planet. When you live on the edges of society, you are more aware of what goes wrong in the running of that society. I’m sure all the kids talked a lot about Mos Eisley and found some way to visit it when/if they could, and there they hear a great deal that was uncomplimentary about the Empire from the independent spacers without the protection of homeworld’s authority. Folks who lived in the galactic equivalent of “the burbs” probably had a lot less to complain about and even supported sterner measures for dealing with the safety of space travel...

A. G. Steyn: Hmmm, I’ll have to agree with Chris Graham that Yoda did indeed mean that Life creates the Force, that it is a function of Life. But, perhaps, here we are in the theological sector of the old “chicken/egg” problem.

Re: OWK’s interest in Anakin. Sorry, thought of the more carnal aspects of that possibility already! Palpatine has an extensive series of thoughts on such a subject in my story, “Basanos”, when Kenobi makes one last stab at turning Vader back into Anakin just after Mom dies (inspired by Vader’s comment to Luke: “Obi-wan once thought as you do” regarding the good still in him). And, I agree, GL probably won’t take that tack in the prequels...

Pat Grant: You’ll be glad to know that the MTV 1997 Movie Awards gave Chewbacca a Lifetime Achievement Award.

Re: what is canon and what isn’t. Actually, the ANH novelization was written by Alan Dean Foster for George Lucas. Gary Kurtz said that the novelizations of the movies are not canon at the SF Worldcon in Boston in 1980. Things at LF may have changed since then, but I tend to go with what was said at the time, especially since Kurtz was asked specifically about the movie novels (I was sitting only 3 rows back from him and heard the exchange quite clearly). As a fan, I prefer to go with the movies only since they leave the most room for the imagination to roam about.

Perhaps Ben felt Alderaan so strongly because he had close emotional ties there.

Regarding Leia’s training, I’ve always felt the telling line on her being left out of Forceful training came in OWK’s talk with Luke on Dagobah. He implies that he and his co-conspirators knew that Anakin’s kids would be a danger to Palpatine and says that that was why Luke’s sister remains hidden from the Emperor. The expression on OWK’s face and the determination with which he states that line always impressed me as a reflection of some deep emotional need in OWK to protect the girl ... which led me to believe that there was a third Kenobi sibling to consider along with Ben and Owen — Mom. It’s fun to think up all sorts of complicated reasons for why Luke and not Leia, but it could simply be that the girl looked like Ben’s sister and feelings overcame any other logic.

Judith Klinger: It was great meeting you at the con! How fortunate for us that you could cross the water and visit us.

I have to admit that I always found the end of ROTJ sobering. The potential for depressing was there, but it usually depended on what mood I was in when I went back to see the movie again.

Although Western traditions definitely define black as dangerous (just as nighttime was dangerous), I wouldn’t be surprised if Lucas was coming off known earlier

definitions of black as nurturing, as in the black earth being nurturing. And, in Asian cultures, white is the color of death. I remember being thoroughly embarrassed back in 1977 when friends who were thinking about SW costumes wandered into a shop in the International District here and asked for a white happy coat: the storekeeper, of Japanese descent, lifted an eyebrow and inquired as to why we wanted to look dead.

You are right on the money with your description of Luke's personality. Our culture tends to idealize "youthful innocence" and attach all sorts of approved adjectives to a description of someone who is naive. I think this has happened to Luke because I certainly have not recognized the cheery, "open" young man so very many people have described over the years. Perhaps people were also trying to counter Luke-as-geek descriptions that also abounded. Yes, Luke is amiable, if absently self-absorbed. He is instantly enthusiastic about many things which is generally approved. But he is also incredibly naive in the way of culturally-poor people, and can even be read as a bit on the way to sullen in ANH. He has a temper and he jumps to conclusions. As you (and Yoda) pointed out, he tends to assume the worst. So, in many ways, he is a problematic hero for those who want brightness and righteousness. I do think he is much more complex than general reaction has indicated.

Count here another person prejudiced against the assumption that Anakin and Mom must be married, although I supposed it's inevitable in these times. The best I'm hoping for right now is that the couple won't be presented as suburban American teenagers in space. Lucas has stretched stereotypes before; maybe he'll do so again. (I can see it now: Mom was iced because she dared to garnish Vader's wages for unpaid child support ...)

To me, the Force as a narrowly inherited trait is for the birds. On a mythic level, the point about insisting that it flows in Luke (Everyman) Skywalker's family is that it flows in Everyone's Family.

If The Force is created by Life and binds the galaxy together, then it is accessible by all. Just as the ability to do good and bad lies before us all, and the willingness to love/have compassion. Those seem to be the basic lessons of SW and they are not restricted by inheritance.

And, if a talent for accessing/reading/perceiving the Force can manifest in extraordinary ways in individuals, I would imagine that it does so as all fundamental genes in complex, sophisticated beings do: across the species and out of such complex combinations that it can show up anywhere. I can see such access differing the way any talent differs: there are geniuses and there are people better at it than most and there are most people who can at least perform some function of the skill (*i.e.*, there's Mozart, there's Sondheim, then there's the cousin who's a Real

Good Whistler). Sure, you can have families in which certain traits run strongly, but for how many generations?

I realize that a story can posit a universe/species in which certain traits are hardwired, but I do think such an assumption contradicts SW's greater message/themes.

Gerald Crotty: The teleportation question is an interesting one. After all, whether such a thing is possible at all is arguable. It's a given in *Star Trek*, but that does not mean another universe could or would engage such a technology. Perhaps in the physics of the SW universe a transporter isn't deemed possible (it's "magic"), just as in our universe, we have our doubts about unified theory; or, perhaps it simply doesn't jibe with generally accepted ideas of identity. I can see it as a possible alchemist's quest: everyone knows you can't turn lead into gold, but in the attempt to do so, one learns so much about life and living that it's worth the hunt. In a similar way, scientists could work toward teleportation and such a goal could be a common metaphor, without anyone believing it would be possible.

If it is not considered a Good Thing, the idea might also be relegated to darkside activity. In discussion about Trek's ability to teleport, I've certainly heard arguments about "where does the soul go when the molecules are broken down and reassembled?" or "Is it possible to be the same person once you're reassembled?" I've always found it a fascinating philosophical debate. If I were to cross the Trek and SWars universes, the presence of a transporter would be a Major Plot Point. I can just see the Trekkers puzzled by an obviously high-tech society that considers a transporter to be devilish work and unacceptable (and certainly nothing the rebels would want the Feds, er, I mean the Imps to get their hands on!). In a similar vein, I can see the SWarsers viewing the Prime Directive as a sort of religion, much to the Trekkers dismay. (The reality of not affecting one another's culture being so far back in SW history as to be unimaginable.) Of course, underlying all those confusions would be the problems of a newly-come to space society, with all its enthusiasms and assumptions, meeting up with a society that has been in space so long that it doesn't remember what it was like not to know that zillions of other peoples existed out there.

Sure, Jabba could have sex with Leia. You just have to accept a definition of sex that moves beyond "male/female, insert-this-there in a manner that can lead to reproduction in our own species." As if that were the only way to intense pleasure, physical or otherwise. As if it were even the only way human males and females stimulated each other. Fondling Ferengi ears might not turn on a human, but the Ferengi will have no complaints. Lots of people do things for other people that don't particularly stimulate the doer in a raw, physical way ... but do grant pleasure in the giving/watching/control.

And Jabba could easily force a human to give him pleasure; threats can be very encouraging. I'm more convinced that he gets his jollies by manipulating humans in an area that causes humans great distress: sexual embarrassment. It's a measure of Leia's character that Jabba's attempt to strip her of dignity by putting her into that skimpy outfit didn't work — and it tells us a lot about Leia's attitude toward her body, her sexuality, her definition of self.

Loved your slam-bam description of Luke's experience of Adventure Time. It's very true that time behaves differently in adventures; in myths as well. I mean, they never figure in time for potty breaks, noneventful meals, or such. I was very grateful that they addressed the issue of fatigue in *Raiders* where Indy fell asleep; you don't usually see such reality portrayed so true-to-life.

And, no, I can't stand the new action figures either. But, as you point out, lots of people must like them or tolerate them and they're all SW fans too.

Z. P. Florian: I think the point of Luke having a T-16 is that in this universe, even a backasswards kid from the provinces can have a T-16. That's how deeply the technology permeates this society. It's light years beyond our comprehension of techo-saturation. It's so old in space travel that it has probably forgotten stuff that the Trekkers have not discovered yet.

Suzanne Godsalve: Oh, I like the idea of the prequels echoing Othello!

Cheryl Pryor: I've read varying reports of Guinness' discomfort with fannish reactions to his role in SW, some dating back to the early days after ANH when people started sending him "Dear Abby" letters. He said then that such reactions made him very uncomfortable; he didn't like the apparent confusion of himself with his character that such reactions implied. He is reported to be a very shy man, despite his success, and perhaps as he becomes elderly, the attention bothers him more and he allows himself to be a bit more cranky about it.

Oh, regarding what Luke calls the Lars, lots of people call other people Aunt and Uncle when there's no blood relation. It certainly was a very common custom where I grew up. Close friends of your parents climbed the ranks from Mr. Last Name (Mr. Wrona) to Mr. First Name (Mr. Walter) to Uncle Name (Uncle Waller). You didn't even have to be the same ethnic group to the extreme of different colored skin if the relationship was equivalent. On the other hand, if anything, I'm surprised that he didn't call Owen and Beru Dad and Mom, as most of the adopted folks I've known call the people who became their parents. For me, that he called them Uncle and Aunt when he had been raised by them since babyhood emphasized some sort of specific blood relationship that they wanted him to be aware of.

That's about all for now. I hope everyone has had a great summer and is geared up for fall!

SPECIAL EDITION COMMENTS

Tina Bentrup
5325 Browns Gap Road
Knoxville, TN 37918

June 24, 1997

I'm sorry I've been away so long. Changes have been happening on the home front, and I kind of let things slide. It's been great catching up on back issues and seeing what everybody thinks about the "Special Edition" and other things. This is indeed a great time to be a *Star Wars* fan!

The reason we didn't make MWC in 1995 was, we had just taken the momentous step of bringing my 92-year-old mother out of the nursing home and into our house. She was frail and bedridden but not ill otherwise, so she didn't need specialized care. Since my job at U-T carried benefits for both Dan and me, Dan quit his job with Elmore Orchids and became the designated caregiver to the Little Mama. She was with us for about three months and was happy, I think. Then she just stopped eating and passed away very peacefully on September 22. She and I had had some stormy times, but in the end we were friends, and I feel good about that.

After that it was job-hunting time for Dan. The Elmores wouldn't hire him back at the same salary, and Dan was tired of commuting 50 miles a day anyway, so except for his own collection he is no longer in the orchid business. From February 1996 until last month he had a rural newspaper route (450 customers) for the *Knoxville News-Sentinel*, but that ended when he tore a muscle in his shoulder and had to have surgery. He's recovering well, but no more newspaper route! Now he's thinking he'll turn one of his hobbies, stained glass, into a business. He really likes being his own boss, so he's trying to avoid getting tied down to a conventional job. We'll let you know how it goes!

Now on to our favorite topic ...

About the Special Edition: wasn't it great? My favorite moment was when Han goes pelting down the hallway of the Death Star, chasing the stormtroopers, turns the corner and ... WOOAHH!!! There's a blue million of 'em! Then there was the gorgeous shot of the Jawa sandcrawler at dusk. The new scene with Jabba made me a little uncomfortable. I understand why they had to make him smaller, because of the human actor that once occupied that space, but his color was different, his expression was different, and his whole personality was different from the

Jabba we see in ROTJ. Also I didn't think Han should have trod on his tail. I agree with those of you who thought the new Greedo scene was a cop-out. The new improved Mos Eisley was delightful! Especially the womp-rats and the Jawas trying to ride the whatsit. But there's one thing that's still in there that I can't *believe* George left alone, and that's that meaningless gesture that Vader makes to Tarkin at the end of their scene "She lied to us..." He also didn't cut the stormtrooper hitting his head on the door. Are these mistakes now considered classics, so he's leaving them in? In TESB I loved the new Wampa footage ... truly gruesome and scary. (But how do Wampas survive when they don't have tauntauns and humans to snack on?) The Cloud City scenes were breathtaking. More Vader footage, tracking him from Bespin to shuttle back to Executor. And then in ROTJ, the new improved Sarlaac ... well, I thought it was just fine the old way, but sure. One thing I did *not* like was the new, uh, soloist with the band at Jabba's palace ... the computer-generated one that looked like a Muppet or something. I thought it was out of character for a Lucas film, didn't have the right look. What did everybody think of the "shot heard round the Galaxy" bit where you see people and critters celebrating in Mos Eisley, Cloud City, and Coruscant? Naturally I drooled over Coruscant, I'm just rabidly interested in the bright center of the U-know-what, but where are all the loyal Impies? Is *everybody* happy the Emperor is dead? Kind of undermines subsequent plot developments in all those post-trilogy novels (not that I'm shedding any tears over *that*), as well as much fannish writing. The final scene with Luke and Daddy was deeply moving to me, and I saw a tear on Luke's face that I don't remember seeing before. Leaving the theater that night I felt transported into another world. It was lovely.

Several of you have been talking about the first time you saw *Star Wars*, and I want to tell my story at this point. Dan and I had been married for 3 years, and we were living in Alexandria, Virginia. He was in the Army, stationed at the Pentagon, and I was working at the National Geographic Society. I was 32 years old, and he was 23 (yeh, yeh, cradle-robber that I am). The first I'd heard of *Star Wars* was in that cover story in *Time* magazine, and I knew we *had* to see this movie! We went to a little theater in Arlington on Columbia Pike (it's still there, but it's a draft house now). The line was around the block. We were both totally blown away, we thought it was the most wonderful movie we'd ever seen. I remember walking out of there gabbling, "It's just like an Oz book!" Not since the Oz books had there been such a gorgeous collection of characters: Chewbacca, the two droids, Obi-Wan, Han, Luke, and Darth Vader. Any one of them could have had a whole movie to himself, but all together ... I didn't much care for Leia at first, I thought she was kind of snippy. We

kept going back again and again, as long as the movie was playing there. Darth Vader soon became my favorite, and I remember thinking "He's not really all that evil." Guess I must have sensed the good in him, just like Luke, huh?

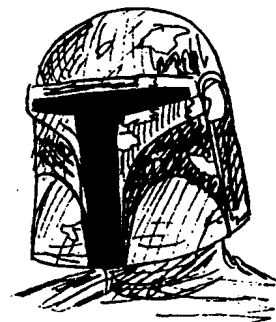
By the time TESB came out, Dan had been sent to Germany, and we were living near Frankfurt. We were on a vacation to England and Ireland when we saw it playing at a theater in Dublin. We had a 3-hour wait for the ferry back to Wales, so guess what we did. My first reaction to the Great Revelation was that Vader was lying, but I had three years to think it over. During that time we came back to the States, Dan left the Army, and we moved to the mountains of West Virginia where we proceeded to build a house with our very own hands. We saw ROTJ in Elkins in the middle of a blizzard ... well, not a blizzard, really, just your average West Virginia 3-day snowstorm. I was so happy that it ended the way it did. It was exactly the kind of ending I'd been hoping for but never thought would happen.

Our West Virginia venture went bust, and we moved back to DC, and it wasn't until *then* that I started looking for SW fandom and eventually found out about *Southern Enclave*. We made one more move, back to my hometown of Knoxville, Tennessee, and we're never going to move again, I hope!

By now I guess everyone has seen the cover story in *Entertainment* about who has been cast so far in the Prequel. All the names were new to me except for Liam Neeson. Looks like the young Obi-Wan will be pretty feisty, and the child Anakin looks capable of being "dark." So far no predictions on the grown-up Anakin or on Senator Palpatine. The tentative title for the first movie is *Star Wars: The Balance of the Force*. Sounds like they might already be shooting some footage. I'm getting excited, but also scared. I sure would like to be sitting with some Enclavers the first time I see it!

A heartfelt though belated Thank You to Judy Yuenger and all those who voted for my cartoons in STARaWARDs in 1995. And to Cheree for including my Christmas card in SE 47! I ought to add that I did *not* write the tune, I just mangled the words. And yes, Tim, I always check the Letter Index first!

That's all for now. Fly casual, y'all ...



WHO SHOT FIRST?

Amanda Palumbo
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Lake Peekskill, NY 10537

EXTRA! EXTRA! READ ALL ABOUT IT! LFL TRAUMATIZES YOUNG & OLD! A cantina redo drastically shifts characterization of Han from saavy, intergalactic gunslinger to a smuggler whose blaster reflexes are implausibly slow!

As Yoda might comment, "Unfortunate, this." Were it not for Greedo's aim being worse than an average stormtrooper, Han would've ended up a protoplasmic puddle, and Princess Leia more than likely executed before Obi-Wan managed to contract another pilot. This addition came off as more a throwaway shot, forever ruining original POV'd Han for younger SW newbies.

Resulting repercussions on our childrens' children will be devastating — parents walking in on their kids playing SW with pals. Adults then scream, "You've got it all wrong — Han fired first!" "But Mom/Dad/? It's *in* the movie!" "No it's not — go watch it again!" But which version do they believe, as we await Special Edition video release? More dysfunctional families haunting America as separate *Star Wars* Generations butt heads?

Fortunately, Han's later redeemed on the Death Star after loudly pounding after stormtroopers, and bonus shot reveals him brought up short by a battalion of Imps.

Toys are no exception — will new, Schwarzenegger/Luke trounce older, regular boy-toy in combat? Or, as Yoda insists, "Size matters not"? Will Xixor also get a crack at Palpie?

OK, just when we thought 'twas semi-safe to reenter the theater, 3 weeks later, TESB premiered. I'd shuffled in nervously, wondering what other "special modifications" might have been wreaked.

I'd worried for naught; IMO this was THE movie all other genre productions should seek to emulate, as it was back in 1980. Again, blow-away ship enhancements took this up several notches.

The ol' Wampa chewing away on Luke's tauntaun (this elicited a chorus of "ewws" from unsuspecting kids and adults; being a longtime fan clued me as to when to shield my girls' eyes) seemed an unnecessary graphic addition.

Cloud City approaches and flybys were positively euphoric! Those extended chase scenes with Leia, Chewie & Co. with stormtroopers IMO imparted a better sense of the Empire's vast military resources, more reason to sink \$\$ into the Almighty LFL Sarlaac coffer more willingly.

ROTJ? "Home, home on the range/where the Banthas

and Dewbacks all play..." Nice touch, as were further enhanced space battles. While Ewoks were left largely unmucked with (what's left?), Jabba's palace additions were IMO more oft distractions — did we really need to see Oola's recently-shot Rancor pit scene? Sure, she still sports Some Bod, but ... and that anti-grav thing aside Jabba, sticking a long tongue — was this ROTJ, or "Big Trouble In Little Tatooine"? *These* replaced Luke's farewell wink and grin to his mentors and Pops?! *But*, I'd enjoyed the rest, particularly them *mighty* fast communicated intergalactic celebrations.

Lucasfilm's one (and probably *only*) bow to industry pressure was wise postponement of ROTJ from vying with *Private Parts* opening (Hamill, a good buddy of Howie's, would've been torn between premieres) for initial \$\$\$ return.

Movies aside, my favourite aspect of the entire marketing blitz have been those well-made commercials, resurrecting yet another 70's mainstay — *Saturday Night Live*'s Mr. Bill, in the form of Pizza Bob, avoiding Princess Leia impersonators like nemesis Sluggo's contemporary counterpart Mr. Steve!

Pizza Luke's speeding toward the Death Star in trusty X-Wing (where else will you see a pizza slice squashed into a T-65?!). Cut to ... DARTH STEVE-inator!!! X-Wing makes interstellar U-turn, and it is back to Coward's Club Hangar!

Pepsi ain't left behind either; Darthie V. terrorizes a young squirt obnoxiously sucking through straw. Enter Hero, a wizened movie usher who challenges Vader to a 3D duel with flashlight/lightsaber. Great stuff; makes one forget that stupid "Energizer" commercial.

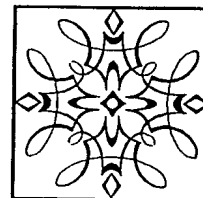
Oh, and how 'bout TIE fighters a la Kenner firing into your boudoir, or recently-straightened kids' rooms? USE THE FORCE!

Of food and beverage premiums, my own personal favorite is Taco Bell's recently-recalled exploding Death Star gun! Sparks in dark room spinning fast enough to make ya lose yer lunch ... "it's away!"

So, Joe Q. Public now knows what we've been saying for *decades* — the Force is with us ... always; eeyess!

To All: Question — are the forthcoming prequels to be considered canon? Or "selective interpretation"? What's your view?

You Know Who You Are: Thanks, the hugest Wookiee hug imaginable, and blessings thrice-fold, y'all; it's making all the difference.



Please include recent photo, if possible

BIO SHEET FOR SOUTHERN ENCLAVE

NAME: _____

ADDRESS: _____

PHONE NUMBER(S) (if unlisted, will not be printed): _____

E-MAIL ADDRESS(ES) AND ON-LINE SERVICES: _____

OCCUPATION: _____

EDUCATION: _____

PERSONAL INFO (married, family, pets, etc.): _____

WHERE ARE YOU FROM? BACKGROUND INFO: _____

NUMBER OF YEARS IN FANDOM: _____

FANNISH ACTIVITIES (Zines, role-playing:) _____

BESIDES STAR WARS, MAIN FANNISH INTERESTS: _____

INTERESTS OUTSIDE OF FANDOM: _____

HOW DID YOU GET INTO FANDOM: _____

BEST THING THAT'S EVER HAPPENED TO YOU IN FANDOM: _____

BY STEVE DALY

ILLUSTRATION BY JOHN CUNEO

MAY THE

4th

BE WITH YOU

TALK ABOUT YOUR BIG BANGS.
THE STAR WARS PREQUEL TRILOGY,
PERHAPS THE MOST EAGERLY
ANTICIPATED—AND GUARDED—
MOVIE EVENT EVER, BEGINS FILMING
IN ENGLAND THIS SUMMER.

TWO YEARS BACK, PIERCE BROSNAN dashed about its cavernous soundstages as Agent 007 in *Goldeneye*. But these days, even James Bond would have trouble crashing the gates of Leavesden Studios, the 286-acre facility northwest of London where writer-director George Lucas will shortly arrive to begin filming chapter 1 of his much-ballyhooed *Star Wars* prequel trilogy. Good-bye, Aston Martin pit crew. Hello, keepers of the *Millennium Falcon*, who'll be jetting into Europe's biggest indoor-outdoor film factory—it even has its own airstrip—under security worthy of the Queen herself.

"It's probably the most secretive film ever," says prequel cinematographer David Tattersall, who shot *Radioland Murders* and the

Young Indiana Jones Chronicles TV series for Lucas and this summer's *Con Air* for producer Jerry Bruckheimer. "I've seen the script, but I can't say anything. I had to sign this [confidentiality] document. No telling what they'd do to me if I talked."

Like many of the creative crew involved in what is perhaps Hollywood's—hell, the world's—most fervently anticipated set of action-fantasy movies, Tattersall can't help sounding a bit rattled. The enormous expectations he's facing are bearing down on him now like an Imperial spacecraft. And the G forces have only gotten more intense with this spring's success of Lucas' Special Edition rereleases of *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*, which have grossed \$251 million in the U.S. alone, bringing the series' overall worldwide take so far to almost \$2 billion—plus \$4 billion in merchandising revenues. So as Lucas and company set up shop, well aware the whole world is watching, it's sometimes hard to tell whether they're about to make a movie or launch a military strike. "There are guys patrolling the perimeter with dogs and big sticks, and they look mean," says Tattersall. "You need picture IDs and swipe cards to get in everywhere. It's like the Pentagon."

Both at Leavesden and at Lucasfilm, based north of San Francisco, the top brass have

gone to great lengths to classify as many details as possible. For months, Lucasfilm reps indicated that production wasn't likely to get under way until September; last week, they revealed that an initial 13-week live-action shoot on part 1 could in fact conclude by late September, with several rounds of follow-up filming to continue through the fall.

Is all this obfuscation really necessary? Probably. "It's not paranoia, it's self-defense," says Lucasfilm producer Rick McCallum, who will oversee the new trilogy. "There are people willing to pay a lot of money to get hold of our scripts and designs." Those designs, in number and complexity, dwarf anything done on the original trilogy; once the live-action cameras stop, approximately 1,500 shots of computer-generated imagery will be added to the first film alone, a technical challenge that means *Star Wars: The Balance of the Force*—as fan scuttlebutt has the working title—won't actually be ready for release until May 1999. Parts 2 and 3, possibly titled *The Rise of the Empire* and *The Fall of the Jedi*, should shoot their live-action portions in one big nine-month chunk at the turn of the century, with releases to follow in 2001 and 2003. That's a mighty long time to keep a nosy press and potential imitators at bay, and indeed, some casting news about who'll play whom in the prefatory tale, which takes place

CASTING CALLS



LIAM NEESON

A Jedi master who mentors his fellow knights



NATALIE PORTMAN

The "sensual" future mother of twins Luke and Leia



EWAN MCGREGOR

The young Ben Kenobi, who tutors his pal Anakin



JAKE LLOYD

Darth Vader-to-be, 8-year-old Anakin Skywalker



SAMUEL L. JACKSON

Long a fan of the series, Jackson will cameo in part 1



CLAUDIA RAMIREZ

Will the unknown Mexican-soap actress play Lady Kenobi?



HARRY CONNICK JR.

Could the Independence Day pilot become a Jedi?



SIR ALEC GUINNESS

Did he visit Leavesden? And will he narrate part 3?

30 years before the original *Star Wars*, is already leaking out, even though Lucasfilm stresses that contracts are not all set:

★ Liam Neeson, 45, will play a Jedi master. Speculative website sources say he'll hang out with a young Yoda, as well as mentoring a disciplelike group of 12 Jedi knights.

★ As the younger Ben Kenobi, a.k.a. Obi-Wan, Scotland's Ewan McGregor, 26, best known as the heroin-addicted toilet diver in *Trainspotting*, will inhabit the monkish robes made famous by Sir Alec Guinness (see profile, page 28).

★ The coveted role of young Anakin Skywalker, the kid who grows up to become Darth Vader after betraying Ben, has gone to 8-year-old Jake Lloyd (*Unhook the Stars*, *Jingle All the Way*).

★ In the female royalty department, Natalie Portman, who played a hitman's little-girl best friend in *The Professional* for director Luc Besson (*The Fifth Element*), turned 16 on June 9, just in time to start work as what the casting notices describe as the "sensuous... Young Queen." She falls in love with little Lord Darth-to-be but doesn't marry him until part 2, which jumps 10 to 12 years ahead and will show the wedding as well as the birth of twins Luke and Leia.

★ Though he's juggling other movies right now for Quentin Tarantino (*Jackie Brown*) and Barry Levinson (*Sphere*), Samuel L. Jackson will climb aboard in a brief role yet to be determined.

So much for the long-standing rumor that Obi-Wan would be played by Kenneth Branagh, or the latest gossip that Charlton Heston would sign on as another Jedi or perhaps even—good Lord—the young Yoda. "That one slayed me," says McCallum. "I can categorically tell you, Charlton Heston was never under consideration.... Where do people get this stuff? It used to really bug me. But after a while I realized what we're seeing is just the intensity of people's interest."

When it comes to sussing out the plot of the new trilogy, not even the most rabid fans have breached the Lucas wall of silence. Clearly, the arc of the movies will follow the rise of Emperor Palpatine (you remember, the nasty guy from *Return of the Jedi* who sounds like *The Simpsons'* Mr. Burns) in the Imperial city of Coruscant, and the fall of Anakin, along with the old, Jedi-guarded Republic. But in Hollywood, the most intense speculation focuses on who will and who won't be making a buck on the most successful movie franchise in history, and on who might step in to direct parts 2 and 3, since Lucas has said he won't. "George told me that he believes Spielberg is going to do [part 2]," says *Empire Strikes Back* director Irvin Kershner, 74. "He might do it for the money, because it'll be a sure thing."

Sure thing or not, the films represent a considerable financial investment for Lucas, who will sink \$150 million to \$180 million of his own money into them and will fight to keep costs for each well below the \$100 million mark that's become the industry standard for event films. "It's one of George's most obsessive goals," admits McCallum. "How can we drive costs down? We don't want to go through the sort of risk everybody's taking this

summer, which is going to be a bloodbath. Right now, many films are completely out of control. People are actually proud of it. There's a hundred-day club now that a lot of filmmakers brag about, seeing who can shoot longer." A prime example of bloat, in McCallum's opinion: James Cameron's *Titanic*.

"Actually thinking about cutting costs is a scary concept for a lot of studios," McCallum continues, "and especially a lot of stars. But we're not inhabiting that mental landscape at all. We don't have the highest-paid behind-the-scenes talent. We have everybody who worked on *Young Indy*. This is their shot to make their names and then go off and make as much money as they want to. But somebody else is going to have to pay them for that, not us." The same philosophy is likely to apply to the trilogy's on-screen talent, who collectively are unlikely to approach the \$20 million paycheck that Jim Carrey got for *The Cable Guy*.

Perhaps the *Star Wars* prequels' most inspired time- and money-saving innovation is the way they'll exploit the time difference between Watford, England, and San Rafael, Calif., where Lucas' Industrial Light & Magic effects shop is headquartered. The Leavesden studio has been wired with fiber-optic cables and satellite transmission facilities. As each day's filming wraps, the footage can be instantly beamed to ILM. Digital effects artists will start working while the actors and director sleep across the Atlantic. "That way, we should be able to squeeze six, seven months out of the production process without going into enormous rounds of very expensive overtime," says McCallum.

If the profit margins prove big enough once the prequels hit theaters, Lucas may never have to go overseas again. He's likely to plow some of his earnings into an ambitious \$87 million expansion of his Skywalker Ranch, nestled unobtrusively in the hills of Marin County. The proposals call for a facility that would provide Lucas with his lifelong dream—the first one-stop-shopping digital film-production center. A county board unanimously approved the project last fall; then a homeowners' group brought a lawsuit against it. Now the suit has been dropped, but with Lucas gearing up to direct, construction on the complex—which will take up only 3 percent of a 3,391-acre expanse—probably won't get under way for a few years.

Of course, the project's most crucial public referendum won't come until Memorial Day, 1999, when the world gets a look at Lucas' new vision and judges whether the Force is still with him. Few doubt that it will be—and some are even predicting that the film's arrival will be heralded by the first-ever \$100 million opening weekend. And wouldn't that be a nicely symbolic figure? After all, teeming columns of ones and zeros are the very things that ILM's super-powerful graphics computers use as the basis for all their information storage. To Lucas, though, they're more than just something to laugh with all the way to the memory banks. They're the bricks and mortar of what promises to be a new order in 21st-century filmmaking. Talk about sticking it to the Empire. ■ (Additional reporting by Gabriele Marcotti)



PARTY ON, DARTH:

Lloyd suits up for a trip to the dark side

Feeling blue about yellow in 'Star Wars' revamp

By Robert W. Butler
Kansas City Star

Film preservationist Bob Harris rushed out to see the revamped *Star Wars* on opening night and found himself "aghast at how bad it looked." "This film is in horrific shape," says Mr. Harris, who has restored *Lawrence of Arabia*, *My Fair Lady*, *Vertigo* and other classics of the 1950s and '60s.

"The new digital material they added was nice, but the film's interior scenes showed extreme weakness in the yellow layer," he says by phone from Los Angeles. "Yellow controls blue, so when the yellow goes, you lose black."

"So now Darth Vader is no longer black. He's black with blue highlights. And all the interior scenes had a blue cast to them. The yellow layer is really showing dye fading. Some of the facial highlights seem to be going. It's one of the worst examples of film deterioration from the '70s that I've seen."

Buried in the coverage of the hugely popular *Star Wars* reissue is one fact that has knotted brows among those concerned with cinematic heritage.

Of the \$10 million spent spiffing



20th Century Fox

The restored print of *Star Wars* is weak in its yellow layer, but that couldn't be fixed without affecting the white stormtroopers' uniforms, a film preservationist says.

up and augmenting George Lucas' space opera, a big chunk and three years of effort went into saving the movie's negative.

"It was on the verge of extinction," says Rick McCullam, producer of the *Star Wars* restoration. "The negative was impacted with dirt. It had lost 30 percent of its color."

You'd think that of all movies, a perennial like *Star Wars* would be treated with the utmost care. But when the film's negative was put in storage 20 years ago, it was handled almost as a disposable asset. So we'll probably never see a theatrical print with the original full palette of colors.

What really infuriates film purists

like Mr. Harris is that the questionable handling of the *Star Wars* negative wasn't an aberration. It's business as usual in Hollywood.

The negative wasn't cleaned before the protective masters were made, meaning dirt specks became part of the permanent record. And 20th Century Fox technicians reportedly failed to inspect the final results. The masters were simply boxed and put in storage in a salt mine near Wichita, Kan.

Had the protective masters been examined, Mr. Harris contends, the problems would have been readily apparent.

"When they were doing the restoration, they couldn't compensate for the yellow layer fading," he says.

"If you try to emphasize the yellow so as to eliminate the blue cast, you get other problems. All the stormtroopers in white outfits would start turning yellow."

Mr. Harris admits that he's looking at *Star Wars* as a film preservation expert, not as a fan: "I'll walk out of a movie and I won't be able to tell you what the story's about, but I can describe in detail the celluloid's grain structure," he says.

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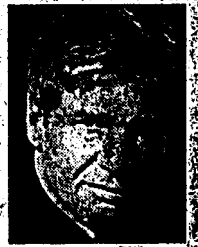


DORK VADER

Sunday, July 13, 1997

Today's birthday:

Actor Harrison Ford is 55. The stars lead you to new environments this year! By September, a pay increase helps you move toward financial goals. In October, changes in family or your health take effort but catapult you into personal success. By late November, a former love returns, making your current love interest pay more attention.



MAKE A WISH: Former Housing Secretary Jack Kemp is 62 today. Actor Patrick Stewart is 57. Actor Harrison Ford is 55. Actor Cheech Marin is 51.

Nine-year-old Anthony Bellantoni takes a close look at his treasured collection of "Star Wars" characters at his home in Scranton, Pa. His search for the spotted-galactic band singer, Sy Snootles, spanned two years. The character appeared in the "Return of the Jedi" sequel. ▶



The Associated Press

The dark side of the toy world

'Star Wars' anniversary expected to raise demand for collectibles

By Helen O'Neill
The Associated Press

Nine-year-old Anthony Bellantoni spent two years searching for Sy Snootles, the spotted galactic band-singer he fell in love with after seeing the "Star Wars" movies for the first time.

The tiny plastic figure with the elephantlike trunk is the pride of Anthony's toy collection, stored in a box in his room in Scranton, Pa., next to Dorothy from "The Wizard of Oz," GI Joe and Power Rangers.

Anthony's search for Snootles, a minor character in "Return of the Jedi," introduced his family to more toy stores and flea markets than his mother cares to remember.

And it led them to a world where an unwrapped boxed toy is worth far more than one that is opened and played with, where flawed figures rapidly become precious collectibles, where shrewd dealers with back-room connections and deep pockets leave kids and their piggy-bank dreams in the dust.

It's the dark side of the toy world.

It's where rumored shortages of certain figures send diehard fans into hunting frenzies, where prices for 1977 originals can

reach thousands of dollars, where bribing toy-store workers for favors is not uncommon.

"Here's a little kid looking for a toy and suddenly he's competing in a world he knows nothing about," says Anthony's mother Betty, who is still incredulous at some of the scenes she witnessed:

■ Collectors brandishing computerized lists of 20-year-old figures, which originally sold for about \$3;

■ Whole cartons of 1996 "Star Wars" action figures bought out by a single customer before they left the stock room;

■ Barters, bribes, deals.

Such scenes are likely to be repeated with the 20th anniversary re-release of the "Star Wars" trilogy Jan. 31.

Already a new batch of miniature R2-D2 robots and saber-swinging Luke Skywalkers are crowding toy store shelves, pushing prices for older toys up to record heights. Kenner-Hasbro, which manufactures the 3½-inch figures, stopped production between 1986 and 1995.

Some stores have posted signs limiting "Star Wars" figures to two per customer. But the rule is difficult to enforce in a market that's asking \$5,000 for a limited edition, full-size Darth Vader mannequin; \$300 for a glowing

Jedi sword, or \$40 for a white-cloaked Princess Leia.

"There's a big money in the toy collectible world and these 'Star Wars' figures are among the hottest items right now," says Tom Hammel, editor of Collecting Toys, a bimonthly magazine based in Waukesha, Wis. "People sell their collections to finance real-estate transactions, or sometimes a boat or a new car."

Major toy stores deny that back-room black markets exist, although during the Christmas season Tickle Me Elmo craze, a Texas Wal-Mart store fired two employees and suspended two for holding toys for themselves.

Collectors have their little secrets for winning favors in the billion-dollar action-figure world.

In Putnam County, Amanda Palumbo of Lake Peekskill bakes chocolate chip cookies with Kahlua for her suppliers. The 34-year-old mother of two is an expert on other tricks of the collectible trade, such as hiding "Star Wars" Christmas ornaments in the stores and then returning after the holidays to buy them at half-price. Unopened, she says they will be worth 10 times as much in several years.

"We're all guilty of things like

"Here's a little kid looking for a toy and suddenly he's competing in a world he knows nothing about."

— Betty Bellantoni

that," she says, skipping around her kitchen in her \$500 Jedi Knight costume — a snug black tunic with long leather boots, a giant silver belt-buckle, and a metallic sword dangling by her side.

"When you're on the trail and you want a character, you will do what it takes. Just like art collectors."

Palumbo's home is a shrine to her "Star Wars" obsession. Luke and Leia action figures cling to kitchen cabinets, spaceships zoom across the bedroom walls and life-size cardboard cut-outs of Darth Vader and Chewbacca guard the grand piano. Palumbo also contributes songs, poems and drawings to "fanzines" — not-for-profit compilations of the work of devoted fans.

"It's a love for these stories where good triumphs over evil," she says. "It's an investment in the future. And it's better than jewelry."

'Star Wars' tops 'E.T.' in total U.S. take

The Associated Press

LOS ANGELES — George Lucas' refurbished "Star Wars" overtook Steven Spielberg's "E.T. The Extra-Terrestrial" as the domestic box-office champ in a friendly competition between the superstar producers.

The 20-year-old "Star Wars" became the first film to break the \$400 million domestic-gross mark this week as it leapfrogged "E.T." and its \$399.8 million, 20th Century Fox said Friday.

"Dear George, Congratulations for renewing the most enduring motion picture in cinema history. Your pal, Steven," Spielberg wrote to his longtime friend and collaborator in an ad in Friday's Daily Variety.

The ad featured a sketch of the tiny alien from "E.T." placing a crown on the head of R2D2, the equally adorable robot mascot from "Star Wars."

"Star Wars" hit slightly more than \$400 million in domestic grosses after two weeks in release, Fox said.

The Lucas film had entered the marketplace with \$323 million, good enough for fourth place on the list of top-grossing movies.

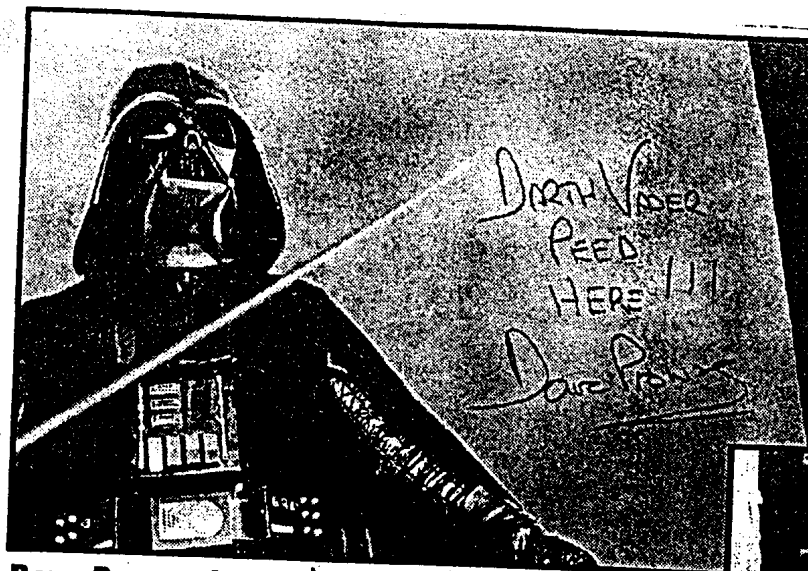
Fcb. 15.1997 OC Register (C)

Bookseller Has Toilet Brush with Fame

But how does he take off the black metal underwear? That's just one of the questions you might ask after Darth Vader uses your toilet. (The next being, of course: "May I get you more paper, Lord Vader?")

Dave Prowse, the 6-foot-5 British actor who played Darth Vader in the "Star Wars" trilogy, left behind a curious reminder of his March 18 visit to Stories, a comic-book and used-book shop on Forest Hill Avenue.

Prowse was in town to visit his friends, store owner Cheryl Pryor and her husband, Barry.



Dave Prowse left his mark in more ways than one at a store owned by Cheryl Pryor, right.

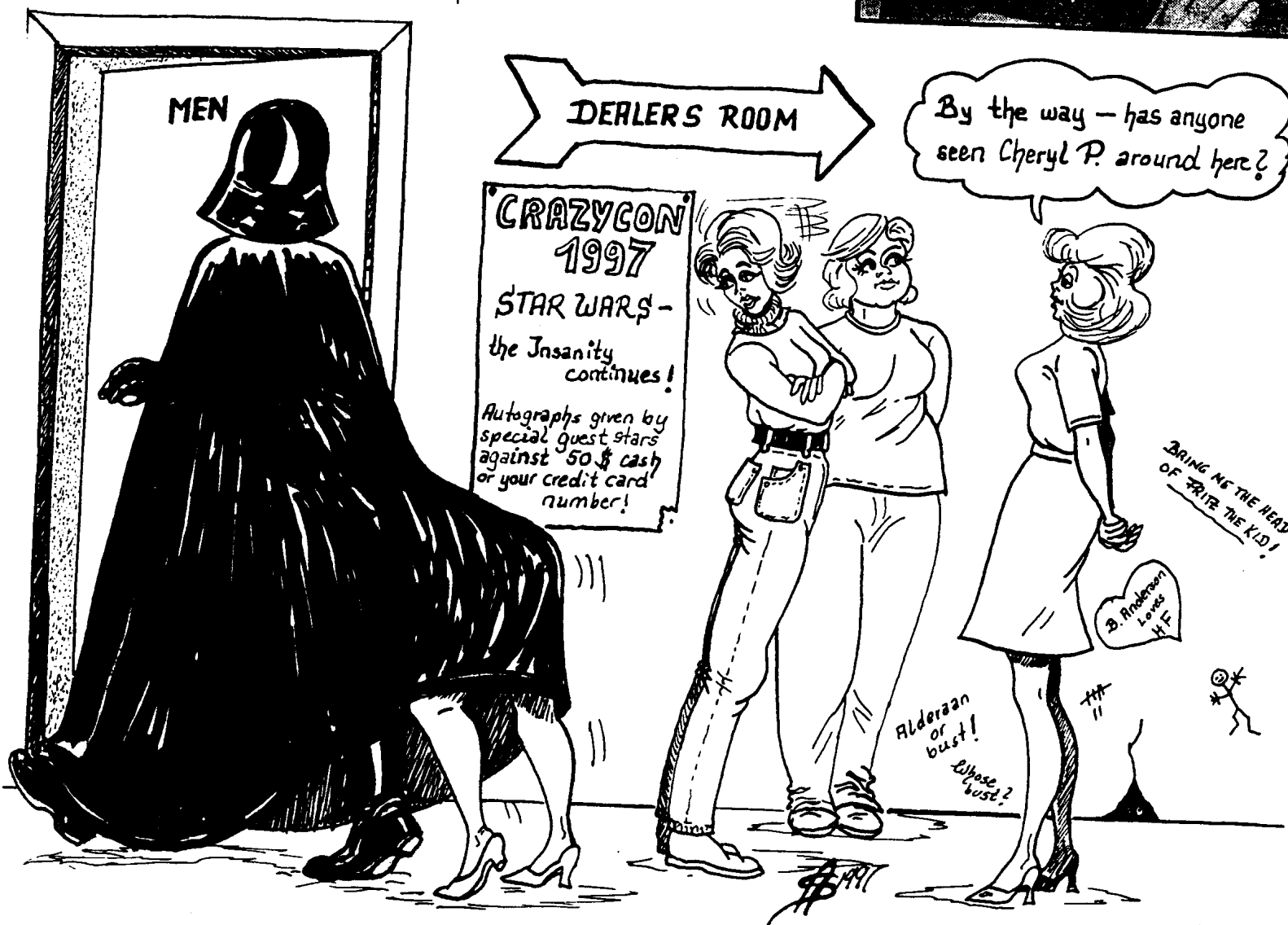
Prowse last year at a science-fiction convention in Maryland and struck up a correspondence.

Prowse, whose credits also include "A Clockwork Orange," supplied the body for Darth Vader, including his menacing walk and light-saber swordsmanship. James Earl Jones provided the villain's intimidating voice. — R.F.



Perhaps taken over by the Dark Side, Prowse added a bit of graffiti to a Darth Vader poster hung in the store's tiny bathroom. With a flourish of blue marker, Prowse proclaimed: "Darth Vader Peed Here!!!"

"As soon as he left, we bolted it to the wall because we're afraid somebody will steal it," says Cheryl Pryor, who met





CURRENTLY IN PORT

A TREMOR IN THE FORCE #9. 1996 Star Award Winner — Best SW Zine. Material from Martie Benedict-O'Brien, Veronica Wilson, Marti Schuller, Pat Nussman, Z. P. Florian, Mary Jo Fox, Jacqueline Taero, Wanda Lybarger, MJ Mink, Donna Frayser, Susan Zahn, Maggie Nowakowska, and others. Color covers by Nancy Stasulis and Gerald Crotty. Other art by Wanda Lybarger, Gerald Crotty, Z. P. Florian, Laura Virgil, Mark and Melea Fisher, and more. \$28.00 priority mail, \$35.00 overseas airmail. Contains many Star Award Winners and Fan Q winner, Best SW story — "Falling" by MJ Mink. Please make checks payable to: Cheree Cargill, 114 Villanova Circle, Forney, TX 75126.

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CHILD OF DARKNESS: CHILD OF LIGHT 2 is now available. Authors are all English — J. Grant, J. Sales, J. Malcolm to name a few. Running to 135pp, spiral bound, it is priced at \$18 (including airmail postage). Checks to Debbie Kittle. For further information or contributions to future issues write to Suzanne Godsalve, Flat 3, 353 Cranbrook Road, Ilford, Essex, IGI 4UG, England with an IRC.

DARK MASTER/DARK SERVANT: A new Darth Vader zine is now available. Stories, filks, poetry, and artwork about the Dark Lord, both as Anakin Skywalker and Darth Vader. For info, please SASE to: Cheryl Pryor and Belea Keeney, 2458 Stone Post Terrace, Richmond, VA 23233-1504.

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THE ORMAND FACTOR #1. Volume One of a two-volume post-ROTJ novel by Louise Turner, illustrated by

Gerald Crotty. Join Wedge Antilles and Luke Skywalker as they struggle against the remnants of the Imperial forces in a race to discover the truth behind old spacer's rumors of an alien power source in the Outer Rim. For a detailed plot synopsis and costs, please send an SAE/International Reply Coupon to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain. 180 pp. in length, laser-printed and photocopied, and spiral bound.

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CHOICE PARTS #3. It's been a very long time since I did an issue of this zine but I was waylaid by the Ford Fanatics at MediaWest and compelled to do another issue! This is an all Harrison Ford zine dedicated to his choice parts ... er, his choice roles — *Star Wars*, *Indiana Jones*, *Blade Runner*,

Witness, The Fugitive, Patriot Games, Heroes, Frisco Kid, etc. Tentatively scheduled for late 1998. I am now taking submissions of all kinds — stories, poetry, art, filks, cartoons, etc. Sexual situations are fine, since this zine is aimed at a generally adult audience. However, no slash or gratuitous violence, please. If interested, SASE Cheree Cargill, 114 Villanova Circle, Forney, TX 75126 or e-mail me at FalconPrss@AOL.Com.

ELUSIVE LOVER #3: Now open for submissions of fiction, poetry, art and looking for material exploring the passionate adventures of Han and Luke. We encourage characterization, original plots and variety in general. Explicit and romantic both welcome. *Note: This is a Han/Luke slash zine!* Deadline Dec. 1997. Publication date: May 1998. For info and guidelines please send SAE + IRC to: Anoot Press c/o Pfau, Cheruskerstr. 11, 10829 Berlin, Germany; or contact: Maverick Press/Jo Ann McCoy, 2580 I-25 North, Pueblo, Colorado 81008-9614.

I DON'T CARE WHAT YOU SMELL #4. Yes, the insanity continues. We are now accepting submissions of fiction and artwork. For more information, SASE Judith Yuenger, 13491 S. Silverleaf Rd., Plainfield, IL 60544.

I HAVE A BAD FEELING ABOUT THIS #3 is now accepting submissions. With stories already accepted by Campbell, Mink and Turner. Stories should be G-R rated, though exceptions to this rule may be cleared with the editor. No slash, please. For submissions guidelines, please write — including an International Reply Coupon — to: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland, PA11 3JD, Great Britain.

IMPERIUM #7 is now accepting submissions. For submission guidelines, please SASE Judith Yuenger, 13491 S. Silverleaf Rd., Plainfield, IL 60544.

SEE YOU AT RENDEZVOUS is now open for submissions of writing, art, filks, etc. This is most definitely a one-shot zine devoted to that inimitable X-wing pilot, Wedge Antilles, and I'm looking for stories, artwork, etc., focusing on Wedge. I'm looking for a wide variety of stories which celebrate Wedge in all his guises — from stories set in any official or unofficial or alternative universes. Stories should be from G-R rating, with no slash please. For further information, please contact: Louise Turner, 89 St. Andrews Drive, Bridge of Weir, Renfrewshire, Scotland PA11 3JD, Great Britain.

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FOR SALE: STAR WARS COLLECTION. Books, magazines, art, photos, badges, and unusual items from 1977-1983 (no toys). I have a lot of color photos of actor Mark Hamill and Hamill Fan Club newsletters. I also have a separate list of Indiana Jones items. Send a business-sized (#10) envelope for my list to: OTM-SE, Lisa Cowan, P.O. Box 5276, Orange, CA 92863.

RARE STAR WARS BOOK: *IN A FARAWAY GALAXY: A Literary Approach to a Film Saga*. A fascinating analytical look at our favorite characters of the SW films, plus two essays: *Star Wars: The Shape of a Romance* and *Flowing Freely: Chi and the Force*. The 150 page book is a trade paperback, with small illustrations, written in 1984. I have 50 copies available for \$12.95 each plus \$3.00 shipping (first class). Send check or money order to: On the Mark Publications, P. O. Box 5276, Orange, CA 92863.

WANTED: VHS of *SW Holiday Special* and Sci-Fi Channel's letterboxed Trilogy hosted by Carrie Fisher, or info on where I can order them. Send price requirements or info to: Chris Graham, 1006 Independence Drive East, Elwood, IN 46036.

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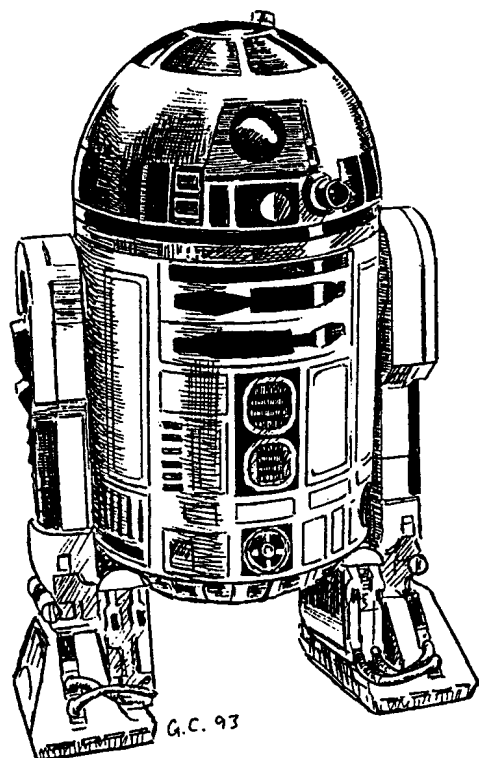
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LETTER INDEX

Tina Bentrup	48
Tim Blaes	43
Catherine Churko	42
Gerald Crotty	32
Z. P. Florian	26
Chris Graham	34
Pat Grant	39
Debbie Kittle	33
Judith Klinger	36
Wanda Lybarger	41
M. J. Mink	32
Maggie Nowakowska	45
Amanda Palumbo	50
Marti Schuller	35
Nancy Stasulis	27
A. G. Steyn	30
Matthew Whitney	29

ART INDEX

Cheree Cargill	49
Clipart	9, 10, 50
Gerald Crotty	6, 62
Z. P. Florian	masthead, 28, 59
Judith Low	15
Nancy Stasulis	14, 26
A. G. Steyn	58

PHOTOS

Cheree Cargill	18, 19, 20
Debbie Kittle	17, 22, 23, 25
Maggie Nowakowska	21, 22, 23, 24
Amanda Palumbo	15

Thanks to Amanda Palumbo, Chris Graham, Debbie Kittle
and all the others who sent clippings. We'll try to print
more in the next issue!

SOUTHERN ENCLAVE

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